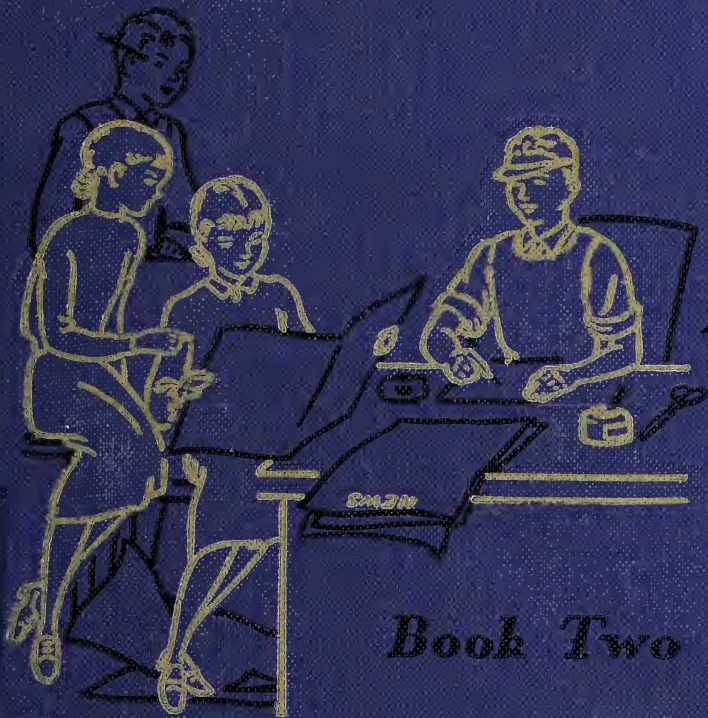



Junior *English* **Activities**



Book Two



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Ewing Galloway

TONY SARG AND HIS FAMILY OF MARIONETTES

Junior English Activities

By

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AUTHORIZED BY THE MINISTER OF EDUCATION FOR USE
IN THE SCHOOLS OF THE PROVINCE OF ALBERTA

Book Two

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1938

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PREFACE

In 1935 the National Council of Teachers of English published *An Experience Curriculum in English* ¹ in which these statements appear:

1. The ideal curriculum consists of well-selected experiences.
2. The program of experiences must be well balanced.
3. The program of experiences must be orderly.
4. Experiences must be adapted to the needs and capacities of individual learners.

5. Techniques are essential and must be cumulative.

6. The school must manage a functional combination of the *dynamic* experiences of active life and the *intellectual* activities which have been teachers' chief concern. The basic aim or principle is to use the intellectual activities to facilitate and interpret dynamic experiences.

7. A curriculum of actual experiences in communication implies typical (not invariable) classroom procedures somewhat like these:

- (1) Making the pupils conscious of a present, worthy occasion for communication.
- (2) Letting the pupils attempt to meet the situation by speaking or writing or both.
- (3) Giving advice (guidance) and assistance as the pupils prepare and as they write. This includes helping them to perceive the techniques which they can use to advantage.
- (4) Helping pupils to realize that the excellence of their work must be measured in terms of the effect of their efforts upon their audience, and pointing out the causes of their success or failure.

¹ *An Experience Curriculum in English*. A Report of a Commission of the National Council of Teachers of English, W. Wilbur Hatfield, Chairman. Used by permission of D. Appleton-Century Company.

- (5) Introducing at any favorable time specific practice in a skill of which the pupils realize the worth, but which they have not mastered.
- (6) Noting growth, chiefly by comparing success on this and previous similar occasions.

English as a Social Subject. The principles so succinctly stated in the report have guided the authors in the preparation of *English Activities*. English is conceived as being a social subject. All learning uses language and takes place in a social situation. The pupil learns to speak and write effectively when his dynamic experiences are used as a basis for his intellectual experiences. As the *Experience Curriculum* claims, the surest way to prepare pupils to live happily and usefully is to give them, now, experience in doing those things of which happy and useful living is composed. In conversing, telephoning, discussing, dramatizing, story-telling, letter writing, finding and reporting information, and other real life activities the pupil grows in language power. Vital and meaningful situations from the current life of the school, the home, and the community, together with the social studies, art, and natural science interests, become the core of the English curriculum. Hence the emphasis throughout this series of books is on English in social situations within the experience of the pupil.

Integrated and Purposeful Units. In place of isolated lessons and exercises, the material in this book is organized into closely knit units of subject matter, each with a central theme of interest, such as conversation, story-telling, letter writing, or club work. Each unit furnishes a variety of worth-while problems and projects purposefully organized to stimulate and motivate a maximum amount of learning activity on the part of the pupil. The subject matter correlates with the subject matter of other fields, such as history, geography, and art.

The pattern for most of the units consists of four closely integrated parts. The first is the motivating, oral, and "lead-

on" section, which contains stimulating suggestions and often examples by children and by accepted authors. This includes the presentation of new material and new opportunities for applying the material in a variety of situations. Next come suggestions for "Other Interesting Things to Do," in which individual initiative is again encouraged. This is followed by a carefully selected list of books that have proved useful in stimulating further exploration of the subject and in promoting the use and mastery of essential book-using skills. Finally comes a section entitled "Review, Test, and Practice", in which needed reviews and drills in the techniques of grammar and good usage are emphasized. Although the material in each unit is closely integrated, it is so arranged that any part may be used separately if the occasion requires, thus providing flexibility.

Separation of Expression and Mechanics. When a pupil is engrossed in a certain form of language expression, such as writing speeches for a dramatization, he should not be interrupted by a drill on capitalization or punctuation. Such tools of expression are largely individual matters. They are to be studied when the pupil sees a real purpose for their use. Therefore the mechanics or tools of expression are separated from the expressional activities. They are placed in a separate section of the "Review, Test, and Practice" division at the end of the unit.

Many of the drills follow diagnostic tests which enable pupils to find their own errors. Pupils who do not need the remedial work that follows the diagnostic tests may engage in some other activity that is interesting and useful to them. This plan places the drill where it belongs; that is, it gives drill to those who need it.

Simplicity. One of the chief faults of present-day language teaching is the attempt to teach too much. These texts try to teach a *few fundamental things thoroughly*. Oral expression receives the major emphasis. Written composition is subordinated to oral composition and developed from it. Only

essential principles are presented, and these are inductively developed through the pupil's own experiences. The functional items of grammar are taught *through* — not merely *for* — use.

Book-using Skills and Appreciations. In meeting social situations, book-using skills must be acquired. They are an essential part of the course in communication. The pupil must learn to use effectively indexes, tables of contents, the dictionary, the encyclopedia, and the library. The cultivation of *joy* in reading and of *skill* in reading *for a purpose* are aims of good teaching. To aid in the acquisition of book-using skills and appreciations, each unit contains a book list, which may profitably be used further to enrich the content material of the unit.

Guides or Standards. From time to time throughout the texts, language guides are provided. These are not to be learned by rote. Rather they are to be used by the pupil in improving his oral and written composition, guiding his efforts as he works, and serving as standards for appraising his finished product. By means of these guides the pupil acquaints himself with definite goals for each type of language expression. From such guides he should make his own self-help standards, which he applies to his speech and to his written work. As his own critic and editor, he has his attention focused constantly on ways and means of personal improvement and growth in language power.

Individual Differences. In any school group there are wide differences of abilities, interests, purposes, experiences, and standards of work. Textbooks should help the teacher to provide for these individual differences. Group projects must not be ruthlessly imposed on each pupil. Every possible effort should be made to stimulate and direct the growth of the pupil as his own needs require. These books offer a variety of appeals to pupils of varied abilities. Some activities appeal to pupils with a creative bent, while others stimulate the fact-finding type of mind. The "Other Interesting

Things to Do" and the lists of books under "Using the Library" provide further activities for pupils of different abilities and tastes. Finally, by means of diagnostic tests, drill on formal usages is limited to those who need it.

Scientific Studies. While the general plan of the books is derived largely from the experiences of the authors, its scientific side is based chiefly on *An Experience Curriculum in English*. This report has been extensively employed in the preparation of the manuscript, so that these books are in essential harmony with the findings of the Curriculum Commission of the National Council of Teachers of English.

A Co-operative Enterprise. Teachers, pupils, principals, and supervisors in many places have tested, suggested, and in many other ways enriched the text. More especially the authors are deeply grateful to Miss Goldie D. Lesser, formerly associated with them in this enterprise. They are likewise indebted to Miss Georgia A. Brewster, Mrs. Ethel H. Hightower, Miss Catherine Hadelor, Miss Reba Boomer-shine, Mrs. R. L. Owens, and Mr. Franklin V. Thomas.

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BOOK TWO



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DAVID COPPERFIELD CONFIDES IN PEGGOTTY

UNIT I. TALKING TOGETHER

FINDING INTERESTING TOPICS

I. Have you ever read the story *David Copperfield* written by Charles Dickens? Study the picture on page 2 and tell what conversation you think is taking place between David and Peggotty.

Choose a leader who will start a class conversation about the subject "Confidences." Let the conversation move rapidly from topic to topic and from person to person.

II. In our daily conversations we talk about almost anything; but some topics are more entertaining and more suitable than others.

Working as a group, make a list of topics that you think would be suitable for talks in class. These topics will suggest others:

Animal Tricks
An Exciting Story
A Stranger's Visit
A Favorite Sport
Stamp Collecting
New Kinds of Tests
How a Radio Works
A New Movie

Queer Styles in Dress
An Inexpensive Hobby
Practising for a Game
Favorite Movie Stars
Rules for Good Health
How to Have a Good Time
An Experience at a Summer Camp

III. Judge the topics you select by the guides given on page 4. What others can you add?

Guides for Choosing Topics

1. The topic should be suitable for the group.
2. It should be worth while and entertaining to all.
3. It should be easily understood by everyone.
4. It should hurt no one's feelings.
5. It should lead on to other topics.

IV. Select a class leader and begin a conversation. For suitable topics refer to those given on page 3, as well as to the list prepared by the class.

V. What suggestions for conversationalists does each of the following sayings offer?

1. He who converses not knows nothing.
2. He who talks much says many foolish things.
3. Talk often, but never long. In that case, if you do not please, at least you will not tire your hearers.

JUDGING A CONVERSATION

I. What are some of the different topics talked about in the following conversation? Does the conversation lead naturally from one topic to another? Which speeches show keen observation? Does any speech show a thoughtless interruption?

OVERHEARD IN THE HALL

"How did you like the movie last night, Bob?"

"Oh, it was fair, but I don't like Pollyanna endings. When the hero is about to lose, a miracle happens and 'they live happily ever after.'"

At this point Marjorie spoke up. "You don't like pictures with tragic endings, do you, Bob?"

"Not for a steady diet. I don't care so much how they end, though, if only they seem reasonable. Do you remember when Farley fell off the steamship *Rumania* in the middle of the Atlantic Ocean and a small sailing vessel picked him up a few seconds later? That's what I call stretching things a bit."

"What's the name of the picture?" asked Betty Jane, who had just joined the group.

Jack was the first to untangle his tongue with the correct title: "*Freedom for All*. A rather misleading title; I think it should have been *Free for All*, judging from the story," he added jokingly.

"Wasn't it exciting when the captain joined in the fight?" Marjorie shivered to think of it.

"Whose fight?" broke in Tom. "Was there a fight?"

"There was," quietly answered Jack, "and a very real one it seemed until I noticed the captain's knife go right through the supposedly steel ship side. Then I lost all interest in the fight, wondering why the director had been so careless with his cardboard set."

"Yes, I saw several artificial-looking sets, but some of those trick camera shots, such as the double exposure of the captain's thoughts and actions, showed clever photography." It was Bob who came to the director's rescue.

"I believe that's the same picture my brother saw after he had read the book!" suddenly exclaimed Betty Jane.

"Which did he like better?" one of the group inquired. "Did the movie follow the story?"

"He said the screen version spoiled the story by bringing a woman into the plot," answered Betty Jane.

"He's probably right, because books usually seem more real," Bob said, "and that's why I like to read the book first. It isn't often that a movie can improve on a book."

This apparently was Marjorie's cue to volunteer, "As a matter of fact, I wouldn't trade a good radio for a hundred

books and movies. That XYZ Happiness Hour is hard to beat. The radio gives more variety than anything I know."

"Have you heard the joke about the announcer who — oh, there goes the bell! I'll tell you later," called Bob, already halfway up the steps.

II. Write the conversation that is probably taking place in the following picture. The example above will help in punctuating and paragraphing.



ADrift

III. Write an account of an interesting conversation that you have heard recently. Study the example on pages 4 to 6 for help in punctuating and paragraphing conversation. The following situations are suggestive:

1. Your father and mother talk over a pleasant outing.
2. Your uncle and an acquaintance of his converse about opportunities and advantages of your community.
3. Two of your friends talk about the athletic teams.
4. Your older sister and a friend discuss a college that they expect to attend soon.
5. Your little brother and his friend talk about the strange animals that they saw at the zoo.
6. Two of you have an interest in common, such as collecting postage stamps, sewing, hunting, or the like.

PRACTICE IN CONVERSATION

I. Divide the class into groups of three or four members each. One member of each group may think of a suitable topic and begin a conversation. It may be "Some day I believe aeroplanes will be as common as automobiles" or "Have you heard that 'Spider' Smith is bicycling across England this fall?" or some other good starter.

The leader of the group may use any of the following suggestions to start a conversation. All should be ready to converse. Draw each listener into the conversation. Don't try to stay on the same subject. Let the talk flow naturally from subject to subject. Otherwise it will be a discussion rather than a conversation.

1. The value of my hobby is ____.
2. My favorite sport is _____. Its value is _____.
3. It was an interesting trip because _____.
4. My personal thrifty streak runs to _____.
5. _____ is my favorite song because _____.
6. The _____ is an intelligent animal.
7. An animal that showed heroism was _____.
8. The best radio program on the air is _____ because _____.
9. I would rather visit _____ than any other foreign country.
10. My favorite magazine is _____ because _____.

II. Two or three may volunteer to dramatize a conversation before the class.

Before you begin, review the guides for conversation you have learned in previous grades. On which points do you need more practice? What new guides can you add now?

MY CONVERSATION IMPROVEMENT CHART								
SCORE + above average √ average - below average	DATE	Sept. 20	Oct. 14	Nov. 19	Dec. 14			
1. Has my conversation seemed to interest others?		√	√	√	+			
2. Have I encouraged others to talk by listening attentively?		-	√	√	+			
3. Have I spoken only what I know or believe to be true?		+	-	√	√			
4. Have I avoided impolite interruptions?		-	√	√	√			
5. Have I refrained from laughing at the embarrassment of others?		√	√	√	√			
6. Have I been courteous, even in disagreements?		-	√	+	+			
7. Have I occasionally acted as leader of the conversation?		+	+	√	+			
8. Have I spoken in a pleasant conversational voice?		√	√	√	√			
NAME <i>Doris Endicott</i>								

Talk about something you have made while working together, about clever ways of advertising, or about a new baseball star. If you prefer, you may give an imitation of an amusing conversation in which two or three boys or girls talk over one of the following:

Movie stars	A future camping trip
New styles in hats	A newly acquired bicycle
The game we lost	A friend's stamp collection
The Saturday movie	A new comedy
A lesson in English (or any other subject)	

III. Discuss each item of the improvement chart on page 8. Then make a similar one to use at various times in judging your growth in conversational skill.

HOW WELL-CHOSEN WORDS ADD TO CONVERSATION

I. Too often we lazily depend on a few overworked words to express our meaning. What might we learn from the following humorous sketch? Which of the verbs tell especially well what the switch engine does?

AND THEN WORDS FAILED HIM

A sufferer who lives close to a railroad yard in a suburb wrote the railroad company as follows, complaining about the noise made by a switch engine:

Gentlemen:

Why is it that your switch engine has to ding and dong and hiss and hum and clang and bang and bell and wail and pant and rant and howl and yowl and grate and grind and click and clack and chug and chortle and hoot and toot and crash and clash and moan and groan and whistle and wheeze and squawk and squeal and jar and

jerk and jingle and jangle and sing and ring and chatter and clatter and hum and drum and grunt and growl and thump and bump and jolt and jostle and snort and snarl and quiver and quake and rumble and rattle and yell and swell and shake and shriek all night long?

In the following sentences, how many different words can you substitute for the lifeless, overworked words in parentheses? For example, in the first sentence you might substitute *rasping*, *thunderous*, *booming*, or *explosive* to describe the noise. Add other sentences.

1. Just then we heard a (terrible) noise.
2. Haven't we been having (wonderful) weather?
3. Doesn't Mary look (lovely) in her new dress?
4. It was a (grand) chance to get away.
5. She served a very (nice) dinner.
6. He was feeling (fine) yesterday.
7. Harry works at a (tough) job.
8. That last touch-down was (thrilling).
9. Mary made some (good) sandwiches.
10. We had an (awfully) bad day for our trip.



TABOOS

II. Notice whether you use any overworked and crude expressions, such as "guy," "crazy about," and "swell." Make a list of the overworked words that you use or that you hear your classmates use. Compare your list with the lists of your classmates.

Choose a chairman to write on a section of the board (where they will not be erased) the words and expressions that your class overworks. Working as a class, decide on a good substitute for each of the overworked words

and expressions and write it opposite the overworked one. Use these better words and expressions whenever there is an opportunity.

III. Why do expressions like the following improve a conversation? Think of other new ways in which to express old ideas.

1. John was *as friendly as a wet pup*.
2. Her flattery was *like a lollipop*, to be licked and not swallowed whole.
3. She talks *in stepping stones* so that you have to jump to follow her.
4. He felt *as out of place as an old man in a rumble seat*.
5. Katherine advanced mincingly, her face *coated with a sugary smile*.
6. His paper *bristled* with exclamation points.

IV. During the next week write down original comparisons you use or hear used in conversation. Bring to class apt ones that you may find in such magazines as *The Literary Digest* or *The Reader's Digest*.

V. Write a conversation in which two friends describe another person. Make use of comparisons which will picture the character who is described. Use appropriate synonyms for the overworked verb *said*.

SHOULD WE USE SLANG?

So many Canadians use slang that our language is sometimes called "slanguage."

I. Have you noticed that many people (perhaps you, too) speak three languages?

Formal. John is ill and has retired.

Ordinary. John is sick and has gone to bed.

Slang. John is on the blink and has hit the hay.

Formal. The officer was dressed in his best uniform.

Ordinary. The policeman had on his best clothes.

Slang. The flatfoot was all dolled up in his glad rags.

What ordinary expression and what slang expression could be substituted for the formal one below?

Everyone present had a most enjoyable evening.

What formal expression and what ordinary expression could be substituted for the following slang one?

The gob dunked his sinker in his Java.

What formal expression and what slang expression could be substituted for this ordinary one?

Both cars were wrecked when they ran together at the street corner.

Working together in small groups, you can have a great deal of fun writing other illustrations of these three languages. A large dictionary like *The Shorter Oxford English Dictionary* will help you.

II. Discuss each of the following statements:

1. Formal and ordinary language are sometimes alike.
2. The maker of slang is like a poet in that he is trying to increase the store of terse and striking words and phrases.

The expressions *slug-fest*, *hot-dog*, *pinch-hitter*, *high-brow*, and the verbs *spoof*, *scram*, and *snap into* are examples.

3. Conversation by the jargon of slang is idle and meaningless.
4. The use of slang arises from our desire to make comparisons. It is natural to compare one thing with another, to express an idea not in terms of itself but in terms of another idea. "The sun *slept*," "The stars are the *eyes of angels*," "He was a *hot potato*."

5. Effective slang terms are constantly being accepted as polite language. *Make good*, *high-hat*, and *mob* are examples of such terms that are now good usage.
6. Sports writers contribute many words to the slang language, such as *kayo*, *rooter*, *pinch-hitter*, and *razzle-dazzle*.
7. Some slang terms have a long history. For example, *lousy* and *bread-basket* date from the seventeenth and eighteenth centuries. For other examples consult a dictionary like *Webster's New International Dictionary — Second Edition*.
8. Not all new words are slang; for example, *scientist* and *radio*.
9. Often slang terms emphasize one trait of a character and make it stand for the whole, as, *flatfoot* for "police-man," *skirt* for "woman." Give other examples.
10. Good slang not only provides new names for everyday things, but it also is often very descriptive. Which of the following terms illustrate this statement?

pep	biff	zowie	hand-out
nertz	blah	fizzle	joy ride
gink	burp	scram	raspberry
duck	bozo	skiddoo	strike-out

11. Slang consists of new words that are not yet admitted to the vocabulary and old words that are put to new uses, such as *hoosegow*, *flimflam*, *rubberneck*, *iceberg*, and *boloney*.

III. Carefully observe your own speech for a short time, as well as the speech of others.

1. Do you wear out a few words? which ones?
2. Do you adapt your style to fit the occasion?
3. Do you use slang slovenly or skilfully? That is, does it give color and dash to your speech or is it a cheap and inexact way of speaking?

IV. Write a conversation between two ragamuffins. Then show how the same conversation would be held between two boys who have a higher standard of speech. Which account is more vital and expressive? The topics below will suggest others:

- | | |
|-----------------------|----------------------|
| 1. At a Baseball Game | 4. Policemen! |
| 2. Selling Papers | 5. How to Make Money |
| 3. Playing Marbles | 6. Favorite Sports |

V. Write the conversation that is probably taking place in the picture below. Show the contrast in language.



“... BUT THEY'RE ON THE TEAM!”

AVOIDING MISPLACED PREPOSITIONAL PHRASES

I. Is the meaning of the following sentences clear? Why not?

1. The house stood on a hill *with the tall, red chimney*.
2. Lost — A fountain pen belonging to a young man *with a gold clip*.

Move the italicized phrase in the first sentence so that it stands next to *house*, which it should modify.

The misplaced phrase in the second sentence makes it amusing. Move the italicized phrase so that it modifies *pen*. Usually phrases and other modifiers should be as close as possible to the words they modify.

II. Copy the following sentences. In each sentence change the position of the misplaced phrase so that it modifies the proper word. The first is done for you.

1. Anyone could see plainly that she had been crying *with half an eye*.
Anyone *with half an eye* could see plainly that she had been crying.
2. The family moved to China *across the street*.
3. Lost — A small white dog with two brown spots *between Main and Sixth streets*.
4. Jeannette went to the circus and fed the elephant *with her nurse*.
5. George gave the fruit to the old beggar *on the table*.
6. The engineer waved at us *in the locomotive*.
7. A boy registered in our room *from Alabama* today.
8. A car is standing next to ours *with a bent fender*.
9. We ate the candy at the party *with the nuts*.
10. The boy walked along talking animatedly *with the red neck-tie*.
11. The man tooted his horn at the corner *in the car*.
12. The squirrel kept watching the dog *in the tree*.
13. We ate the melon *at Fred's luncheon* grown in his garden.
14. The soldiers saluted the colonel *in the ranks*.
15. We fixed the chair in the shop *with a broken leg*.
16. John drew this picture while riding to school *on a bit of paper*.

When you discover a sentence of muddled meaning, check to see whether a misplaced *prepositional phrase* is causing the trouble.

III. Make sentences containing prepositional phrases. Let one phrase in each sentence modify one of the following words. Include other phrases, also, modifying other words.

EXAMPLE. The goats *in the pasture* furnish milk and cheese *for the family*.

- | | | |
|------------|---------------|------------|
| 1. goats | 4. balloon | 7. drew |
| 2. drifted | 5. trimmed | 8. friend |
| 3. singing | 6. automobile | 9. country |

IV. Find and correct examples of misplaced phrases in your own oral and written expression.

THE VOICE AS AN AID TO CONVERSATION

I. To test the distinctness of your voice, think of an uncommon name or word, such as *Mesopotamia*, *Constantinople*, or *circumference*, and say it as you normally would, while the other members of the class write what they hear. Continue this practice until most of the class can understand and spell what you say. Practise with these words:

- | | |
|-----------------|----------------|
| unwaveringly | obesity |
| instrumentality | incomparable |
| unsubstantiated | conglomeration |
| unseaworthiness | hospitable |
| circumnavigate | parallelogram |

II. If you find that you mumble words, practise some tongue trainers like the following until you can feel yourself using lips, teeth, and tongue nimbly.

1. Are our oars here, Harry?
2. Many a wit is not a whit wittier than Whittier.

3. The menu is not less important than the men you will meet.
4. His suit showed spots of suet and soot.
5. The soft sea breezes sang sweet songs to Sue.
6. Listen, Lester; let's lighten this lighter.
7. Bright moonbeams bring bright birthdays.
8. Why whine while you wait? Why not whistle for Kate?
9. Could lispng lips lisp a liltng lay?
10. Around a rock with rugged ridges Ruth raced rapidly.

III. Practise reading these two limericks:

There was an Old Man in a tree,
 Who was horribly bored by a bee;
 When they said, "Does it buzz?"
 He replied, "Yes, it does!
 It's a regular brute of a bee."

EDWARD LEAR

There was a young man so benighted
 He didn't know when he was slighted,
 But went to the party
 And ate just as hearty
 As if he'd been duly invited!

IV. In a dictionary such as *Webster's Dictionary for Boys and Girls* or *The Shorter Oxford English Dictionary* find the key words that help you pronounce the following words. Copy the words and mark the vowels. Be sure you know the name of each mark and how it affects the value of the vowel.

route	history	often	which
whether	toward	column	Italian
penalize	genuine	interest	experiment

LET'S LAUGH TOGETHER

I. Tell the story suggested by the picture below. Make your account as amusing and entertaining as possible.



"IT WAS SO KIND OF JOHNNY TO INVITE ME FOR DINNER!"

II. Write the conversation that probably took place between the following people:

1. Johnny and his mother, after the guest had departed
2. The minister and Johnny's father, while they waited for dinner
3. Johnny and his father, later in the day
4. The minister, while talking to the youngster
5. Johnny and one of his schoolmates, the next day

III. Perhaps Johnny's experience may suggest an amusing incident that has happened to you. If so, tell it to the class.

IV. Conversation is usually more successful when seasoned with humor.

"Well, I showed up my teacher today before the whole class," said Howard.

"How did you do that?" Howard's mother asked, looking rather worried.

"She asked me for Lincoln's Gettysburg Address, and I had to tell her Lincoln never lived there."

See who can tell the funniest joke. After several contributions have been made, try to discover why some are more entertaining than others. For example:

1. How does the speaker's voice add to the effect?
2. Why must a joke not hurt anyone's feelings?
3. How can the ending be made more entertaining?
4. Why should a story-teller make himself the butt of a joke rather than tell the joke on another?

V. Find a story similar to the following. Practise telling it. Then tell it to a small group or to the class.

A TALL ORDER

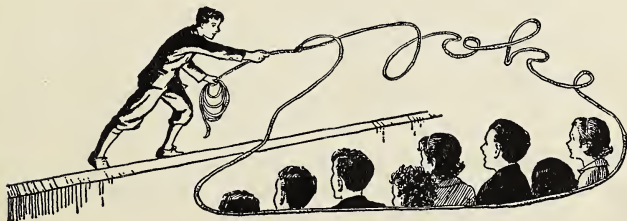
A hard-driving taxi driver ignored a red signal, threatened the traffic policeman's knees, missed the street island by a hair, and grazed a bus — all in one dash.

The policeman hailed him, then strolled over to the taxi, pulling a big handkerchief from his pocket en route.

"Listen, cowboy!" he growled. "On the way back I'll drop this and see if you can pick it up with your teeth."

VI. Make a list of guides for telling a joke. You may wish to appoint a committee to copy the best jokes in a "Save Our Sense of Humor" or "Tell Me Another" book.

VII. Notice how good story-tellers and joke tellers use voice, gesture, pause, facial expression, direct conversation, and suspense to "lasso" their audience.



Practise telling a joke to different groups until you notice an improvement in the response of the audience. By what means did you succeed in securing the attention of your audience?

TELLING ANECDOTES

AN APT REPLY

Mark Twain became so overloaded with photographs of his would-be doubles that he finally had a form letter prepared, saying:

My dear Sir:

I thank you for the photograph. It is an exact likeness. In fact, I intend to use it to shave by.

Very truly yours,

S. Clemens (*Adapted*)

I. Find and prepare to tell a humorous incident about a famous person. Such an incident is sometimes called an **anecdote**. Consult a large dictionary for the origin and meaning of this interesting word.

II. Telling an anecdote well is like popping corn. What parts of the story above and the one on page 19 correspond to the following steps?

1. Putting the corn into the popper — *Introduction*
2. Waiting for it to pop — *Suspense*
3. Hearing it pop — *Climax*

Why must a good joke or anecdote be brief and to the point?

III. Who can give the best riddle or pun, or quote the most ridiculous speech error or the best limerick? Give the first lines of a limerick and let someone else make up the last line. For good books of humor see the list on page 30.

USING COMPOUND SUBJECTS AND PREDICATES

I. How would you criticize the sentences in the following story, which Patsy wrote?

The class was enjoying a joke. The teacher was enjoying it also. Miss Fraser defined the word "anecdote." She gave two or three examples. Later, when the class was asked to use the word in a sentence, Harold remembered that Miss Fraser had said that an anecdote is a short, funny tale. He thought for a minute. Finally he said, "A rabbit has four legs and an anecdote."



The class thought that Patsy had used too many short, choppy sentences. Also, there seemed to be unnecessary repetition in some places. Noticing that the first two sentences were almost alike except for the different subjects, the class suggested combining the two sentences by using a compound subject, as follows:

The class and the teacher	}	were enjoying a joke.
---------------------------------	---	-----------------------

What was left out when the sentences were combined? Why was the verb changed from *was* to *were*?

The next two sentences were found to have the same person as subject. They were therefore combined, with a compound predicate, thus:

Miss Fraser	{	defined the word "anecdote" and gave two or three examples.
-------------	---	---

Notice that *and* is used to join the parallel parts of the sentences combined on page 21. Words like *and*, *but*, *or*, and *nor* are called **co-ordinate conjunctions** because they are used to *join* parts of sentences when these parts are of *equal* rank or importance. That is, a co-ordinate conjunction is used to join words of equal rank, such as two nouns, two adjectives, two verbs, two adverbs, two phrases modifying the same word, two principal clauses, or two dependent clauses modifying the same word.

II. Point out the co-ordinate conjunctions in the following sentences. Tell in each case what the conjunction connects. Show that the two expressions thus connected are used alike in the sentence.

1. Yucatan has no rivers or streams.
2. There are two seasons — the dry and the rainy.
3. During April and May the days are extremely hot, but the nights are cool.
4. There are regular steamships sailing from New York and from New Orleans to Progreso, a Yucatan port.
5. Most of the houses in Mereda, Yucatan, are built of masonry, and all the streets are paved.
6. Neither the Greeks nor the Babylonians had an accurate calendar.
7. They built beautiful temples and palaces.
8. Their buildings were constructed accurately and substantially.
9. At the fiestas the young people sing and dance.
10. The people of Yucatan are happy and contented.

III. In the following paragraph point out the co-ordinate conjunctions and the parts which they join:

One afternoon Paul and Harry started out on a boat trip. They thought they could sail to the dam or to the old bridge

before darkness came. However, in a half-hour or less a storm came up, and they could go no farther. They debated whether they should stop on the shore or return to camp. Having decided to return, they took out the oars and began rowing. Neither Paul nor Harry could row very well, but they had to keep on. The next time a sailing trip was planned and the boys were asked to join, they said they preferred to swim.

IV. In the following exercise the co-ordinate conjunctions do not connect words or groups of words that are equal in rank. In each sentence change one of the italicized words or word groups so that the co-ordinate conjunction connects equals.

1. I like *history* and *working problems*.
2. The girls were taught *to sew* and *cooking*.
3. I know *where he is going* and *coming back*.
4. The climb up the mountain was *difficult* and *slowly*.
5. He has a reputation for *good judgment* and *to be strong*.
6. Mary does *rapid* writing and *well*.
7. The child *sobbed* convulsively and *drying* her eyes from time to time.
8. I am going to advertise for *door-bell fixing* and *cars washed*.
9. Mary is planning *to take sewing* and *learning to knit* next term.
10. Our class is studying about *Pasteur* and *to pasteurize milk*.

V. Explain why the second statement in each of the pairs of sentences on page 24 is better than the first. What changes were made to accomplish the improvement? Notice that sometimes conjunctions are used in pairs (**correlatives**), as, *both . . . and*, *either . . . or*, and *neither . . . nor*.

1. (a) Mary is going to the library. Jane is going to the library, too.
(b) Both Mary and Jane are going to the library.
2. (a) The boys cooked supper. Then they washed the dishes.
(b) The boys cooked supper and washed the dishes.
3. (a) Some day our teacher is going to take us for a picnic, and our parents are going along.
(b) Some day our teacher and our parents are going to take us for a picnic.
4. (a) I think her name is Shirley. It might be Marilyn, though.
(b) I think her name is either Shirley or Marilyn.
5. (a) Doesn't your mother know the answer? Doesn't your father know it?
(b) Does neither your mother nor your father know the answer?

VI. Examine some of your recent compositions for sentences that could be condensed by the use of compound subjects and predicates. What co-ordinate conjunctions and correlatives will help you?

VII. By the use of a conjunction combine each of these pairs of sentences into a simple sentence:

1. Many of the fruits we eat were unknown a short time ago. Many of the vegetables were, too.
2. The boysen-berry has a larger fruit than other berries. Its fruit is also sweeter.
3. The citrange is a hybrid now being raised commercially. The tangelo is also a hybrid that is being raised commercially.
4. The experimenters have learned how to grow odorless onions. They have learned how to grow odorless cabbage, too.

5. A California gardener, noticing an unusual melon plant, saved the seed. He planted the seed.
6. He produced a melon that has a smooth yellow rind. It has also a delicious salmon-colored meat.
7. I think the peacherine tastes like a peach. It might taste like the nectarine, though.
8. Haven't any of the boys seen a topepo? Haven't any of the girls seen one either?
9. Many new kinds of flowers have been developed. Many new strains of flowers have been developed.
10. During the growing season a gardener must hoe his plants. He must water them, too.
11. Should you like to be a gardener? Should you like to experiment with fruits and vegetables?

VIII. Play this game: Divide the class into four teams, with a captain for each team. One member chosen from each team takes a turn in serving on a "recognition" committee, which stands in front of the room. Each member of each team chooses some topic and writes a paragraph or two containing compound subjects and predicates. Each in turn reads his paragraph. When a member of the "recognition" committee hears a compound subject, he raises his right hand; when he hears a compound predicate, he raises his left hand. If he notices both a compound subject and a compound predicate in the same sentence, he raises both hands. If a member of the "recognition" committee signals that he hears a "compound" when there is no compound to be heard, he loses his place on the committee and his team loses a point.

The captains of the teams keep the score on the blackboard, to determine which team has noticed the greater number of compound subjects and compound predicates.

PRACTICE IN USING COMPOUND SUBJECTS
AND PREDICATES

I. In some of the sentences of the previous section why was a verb like *is* or *was* changed to *are* or *were* when two subjects were compounded into one?

When writing sentences with compound subjects, remember that singular subjects joined by *and* require a plural verb (unless they refer to the same person or thing), while singular subjects joined by *or* or *nor* require a singular verb. For example:

Your hat and coat *are* in the other room.

The cow and the kitten *have* always *been* good friends.

There *were* twenty boys and girls in our club.

The end and aim of our club *is* fun.

Is your mother or your sister at the concert?

Be on the alert for sentences introduced by *there*. Look for your subject before you write the verb.

II. Rewrite the following sentences, making compound parts by dropping out unnecessary repetitions. Underline the conjunctions twice and underline the compound parts once, as shown in the first sentence rewritten below.

1. Fred won first place in the pole vault and he tied for first place in the broad jump.

Fred won first place in the pole vault and tied for first place in the broad jump.

2. The rain beat furiously against the roof and it came in through the little crevices around the windows.
3. Susan is often heard whispering in the study hall and Grace is heard whispering in the study hall just as often.
4. The river rose rapidly and soon the river touched our front steps.

5. An attorney was at the banquet and a banker was there, too.
6. The wheat has been badly damaged by the storm and the corn has been damaged and the rye has been equally damaged.
7. Fred prepares his lessons well and John also prepares his lessons well.
8. Harry walks with me to the station every morning or John walks with me.
9. Mary's hat was white and her shoes were white.
10. Jane knit a scarf for her mother and she crocheted a sweater for her brother.
11. Aunt Martha baked a cake for dinner and she made some doughnuts for the party tomorrow.
12. There were fish in the pond and there were frogs in the pond, too.
13. The farmer's house burned to the ground and his barn also burned to the ground.
14. Bill told a good joke and Dick also told a good joke.

CHECKING OUR CONVERSATION FOR COURTESY

I. How easily and interestingly can you talk with strangers, parents, or older friends? Ask several adults to rate you by the chart on page 8. Compare their rating with your own.

II. Cover the answers in the following test and see how many statements you can identify correctly. Substitute true statements for the four false ones.

A TRUE-FALSE TEST

- | | |
|--|-------|
| 1. An older person's name is mentioned last in introductions. | False |
| 2. Simple language is more to be desired than formal language. | True |

- | | |
|--|-------|
| 3. A correct statement for introducing a boy and a girl is: "Mary, may I introduce John Smith?" | True |
| 4. The word <i>present</i> is more formal than <i>introduce</i> . | True |
| 5. "Please forgive me!" is a suitable apology for a slight social error. | False |
| 6. Introductions should be acknowledged with "Pleased to meet you!" | False |
| 7. "I have enjoyed the evening very much" is appropriate for leave-taking. | True |
| 8. Congratulations and thank-you's should include reasons why the speaker is especially pleased. | True |
| 9. It is better not to follow any rules of etiquette because they make us too self-conscious. | False |
| 10. The keynote of courtesy is thoughtfulness for others. | True |

III. Divide into small groups and practise making introductions, as suggested below:

1. A classmate to your mother
2. A new pupil to the teacher
3. Your father to a teacher
4. A cousin of your own age to a classmate
5. Your teacher, Mr. Brown, to your grandmother
6. Your teacher, Mr. Brown, to Miss Greene, a new teacher in the building
7. A young man of your acquaintance to your sister
8. Your uncle to a member of the senate
9. A friend to your aunt
10. Your brother to your doctor

OTHER INTERESTING THINGS TO DO

I. Make in your notebook a collection of "self-starters" for conversation. Many live topics can be clipped from newspapers and magazines. Local news, sports, hobbies, fashions in dress, styles in cars, and the latest movies are sure to be popular topics.

II. Divide into groups and dramatize examples of brief, business-like telephone conversations.

III. Prepare and give before the class a report on some famous humorist or teller of anecdotes, such as George Ade, Mark Twain, Will Rogers, Lewis Carroll, Edward Lear, or Stephen Leacock.

IV. Write and prepare to read to the class a humorous conversation between two or more characters like these:

A boy and a policeman

A waiter and a customer

A peddler of trinkets and a busy housekeeper

A frightened girl applying for a position as stenographer

V. Choose from literature examples of conversation that you especially enjoy. Then choose helpers and dramatize some selections for the enjoyment of the class.

You may want to reproduce a conversation between the following characters:

Jo and Amy

Robinson Crusoe and Friday

The Prince and the Pauper

Jim Hawkins and John Silver

Huckleberry Finn and Tom Sawyer

Br'er Rabbit and Br'er Fox

Robin Hood and Friar Tuck

Little John and Midge the Miller

Cinderella and one of her stepsisters

USING THE LIBRARY

Lincoln walked twenty miles to get a book.

JESSE LEE BENNETT

Buchan, John	<i>Sir Walter Raleigh</i>
Clark, Mary E., and Quigley, M. C.	<i>Etiquette, Jr.</i>
Clemens, Cyril	<i>Mark Twain Wit and Wis- dom</i>
Cooper, Courtney Ryley . .	<i>Lions 'n' Tigers 'n' Every- thing</i>
Leacock, Stephen	<i>Laugh with Leacock</i>
Lear, Edward	<i>The Book of Nonsense</i>
Olcott, Frances Jenkins, and Pendleton, Amena	<i>Jolly Book for Boys and Girls</i>
Raspe, Rudolf Erich	<i>Tales from the Travels of Baron Münchhausen</i>
Reed, William Maxwell . .	<i>The Earth for Sam</i>
Rhys, Ernest	<i>Book of Nonsense</i>
Rice, G., and Powell, H. W. H.	<i>The Omnibus of Sport</i>
Thomas, Mary R.	<i>Young Folks' Book of Mirth</i>
Wiggin, Kate Douglas, and Smith, N. A.	<i>Tales of Laughter</i>

REVIEW, TEST, AND PRACTICE

REVIEW OF PREPOSITIONS

Review what you have learned about a preposition and a prepositional phrase. Remember that the word *preposition* means "put before."

In the sentences at the top of page 31, a preposition introduces each phrase: *around* the dog-house, *toward* the dog-house, *into* the dog-house, *through* the dog-house.



The dog ran $\left\{ \begin{array}{l} \text{around} \\ \text{toward} \\ \text{into} \\ \text{through} \end{array} \right\}$ the dog-house

There are many other prepositions, such as these: *from, to, over, above, beneath, about, across, during, of, like, among, between, without, and along.*

A *preposition* is a word that shows the relation between a noun or a pronoun and some other word in the sentence.

Remember that the following words are *not* prepositions:

no	it	then	that	even	one
there	an	and	its	was	a
were	the	such	why	your	their

Practice I. What are the prepositional phrases in the following sentences? Notice that some of the sentences have more than one phrase. Point out the two words which each preposition connects.

1. Revelstoke is a famous skiing spot in British Columbia.
2. The slopes of the Laurentians afford a thrilling race-course for skiing.
3. The most difficult part of skiing is the stopping.
4. A mountain trail with frequent turns does not make a fast course.
5. Skiing was introduced to Canada by the Scandinavians.

6. A number of shelter huts for skiers are being built around Banff.
7. Often on long trips skiers carry snow-shoes with them.
8. In many parts of Canada boys and girls of eight or nine years go skiing.

Practice II. Write sentences in which you use some of the prepositions named on page 31 with a noun or a pronoun as its object.

Practice III. Find the prepositional phrases in the following story. In each case point out the preposition and its object.

Through the long, evil-tempered winter, when ice and high winds keep the coasting boats from the out-ports, the Newfoundland mails are carried by hand from settlement to settlement, even to the farthestmost parts of the bleak peninsula to the north.

Arch Butt's link in the long chain was from Burnt Bay to Ruddy Cove. Once a week, come wind, blizzard, or blinding sunlight, with four dollars and a half to reward him at the end of it, he made the eighty miles of wilderness and sea, back and forth, with the mail-bag on his broad back.

NORMAN DUNCAN

Practice IV. Using "Overheard in the Hall," pages 4 to 6, as a model, write the conversation that occurs between two people on one of the following occasions:

Two pupils discuss a school play
A boy at school talks to a new pupil
Two people discuss the day's news
Two friends meet after a school vacation
A girl walks down the street with a teacher

Have you used prepositional phrases for variety and clearness? Have you misplaced any phrases?

Practice V. Write sentences containing prepositional phrases that describe nouns. Where must the phrases stand?

Write sentences containing prepositional phrases that modify verbs by telling *how*, *when*, or *where*. Where may these phrases stand?

A PRONOUN AS THE OBJECT OF A PREPOSITION

A *preposition* always has an *object*. The object is the noun or the pronoun that is introduced by the preposition.

Practice I. Read the following sentences, supplying a pronoun other than *it* or *you* as the object of the preceding preposition :

1. I'm sure that we shall be ready when you stop for ____.
2. When Dick came home, there was a surprise for ____.
3. Janet is doing a gipsy dance, and she wants you to play for ____.
4. I can finish this work much sooner if you let Marie work with ____.
5. When the boys went past, we called to ____.
6. Suddenly I realized that the party had been planned without ____.

When a pronoun is used as the object of a preposition, the *objective* form of the pronoun must be used : *me*, *him*, *her*, *us*, *them*. *You* and *it* have the same form whether used as subject or object.

These forms are correct :

to me	by us	near them
with him	in it	for you
after them	on him	among us
toward us	between us	from them
beside her	about her	against me

Sometimes a preposition has two objects joined together by *and* or *or*. This compound object may consist of two nouns, two pronouns, or a noun and a pronoun.

Practice II. Find the objects of the prepositions in these sentences:

1. Shall we write with pen or pencil?
2. Please save tickets for Mother and me.
3. On the corner of Broad Avenue and Main Street there is an old stone church.
4. The judges gave the prizes to him and me.
5. Will you ride with Jane and us?
6. We drove to Niagara Falls and Buffalo in one day.
7. Is this pattern for Vera or me?
8. Just between you and me, I don't want to go.
9. They gave presents to the children and their parents.

Notice that the *objective* form of the pronoun is used also in a compound object of a preposition.

Test. Read the following sentences, choosing the correct pronouns from the parentheses:

1. My mother sent for my sister and (I, me).
2. Did you go with John and (him, he)?
3. You may sit between Mother and (me, I).
4. I am going with the teacher and (they, them).
5. Between you and (I, me) there should be no quarrel.
6. Grandmother sent Harry and (her, she) new pens.
7. The boys stopped for John and (he, him).
8. They sent hurriedly for Mary and (they, them).
9. To Jane and (me, I) Aunt Nell gave candy.
10. You are invited to go with Mother and (we, us).

Practice III. Write five sentences each of which contains a preposition having as its object a noun and a pronoun joined by *and*.

USING INDIRECT OBJECTS

Test. Find the objects of the prepositions in the following sentences:

1. Our class sent some flowers to her.
2. Yesterday I wrote a letter to him.
3. The postman brought some packages for us.
4. The storekeeper offered a bargain to them.
5. Uncle Dan sent a telegram to us.
6. Mary told the secret to me.

The sentences above may be expressed in another way by omitting the preposition. The same pronoun (in the objective form) is used. For example, the first sentence may be written thus:

Our class sent *her* some flowers.

The pronoun *her* is now said to be the **indirect object** of the verb.

An indirect object shows to or for whom (or which) something is done.

Notice that the indirect object always comes right after the verb.

Practice I. In sentences 2 to 6 above, change the objects of the prepositions to indirect objects of the verb.

A compound object of the preposition also may be changed into an indirect object of the verb. Notice that here again the objective form of the pronoun must be used.

Mother baked a cake for *John and me*.

Mother baked *John and me* a cake.

Practice II. In the following sentences the indirect objects are italicized. Read the sentences, supplying for each blank a suitable pronoun in the correct form.

1. Father promised *James and* ____ a bicycle.
2. The class lent *Sarah and* ____ money for a new book.
3. Harry will bring *John and* ____ copies of the magazine.
4. The committee provided *our friends and* ____ with refreshments.
5. Jane wrote *her cousins and* ____ a newsy letter.
6. She sent *Mary and* ____ pictures of the new school building.
7. The court gave *the old man and* ____ a parole.
8. On the trip one of the tires gave *Mr. Thomas and* ____ a great deal of trouble.
9. The guide showed *Sue and* ____ a secret entrance to the cave.
10. The boys told *Father and* ____ who took the car.
11. My uncle brought *my brother and* ____ some interesting shells from the South.
12. The peddler offered *the boys and* ____ a good bargain.

CORRECT USE OF PREPOSITIONS

Test I. Read the following aloud, supplying the correct forms from the parentheses:

Yesterday while John was playing with Henry and me, he told us that he had lost a fountain pen that he had borrowed (from, off) his cousin. The three of us agreed (between, among) ourselves that he must have lost it when he fell (off, off of) the haystack which is just (outside, outside of) our barn. Henry went (in, into) the barn and went to sleep. But John and I divided the territory (between, among) us and began our search. When John finally found the pen, he declared that he would never borrow (off, from) anyone again.

Test II. Read the following aloud, supplying the correct words from the parentheses:

1. John and Charles sat (behind, in back of) us at the play.
2. Tom was to go with them, but he was so late that they could not wait (for, on) him.
3. After the play was over I spoke (with, to) them about buying a new ball for the team.
4. I wonder if James is (to, at) home now?
5. Is anyone (besides, beside) us collecting money for the ball?
6. The work should be divided (between, among) all the boys on the team.
7. When we get to Henry's, let's go (in, into) the house and warm our hands.
8. I doubt if we can get any money (off, from) him.
9. I hope we find him (at, to) home.
10. Tom and I divided the marbles equally (among, between) us.

REVIEW OF COMMON ERRORS

Test. Read the following sentences, filling each blank with the correct word. Consult the index and page 404 of this book for help in finding the correct words.

1. Have you ever seen boys on the girls' playground? Yes, I have often ____ boys there. I ____ three boys there this morning.
2. Has John gone with his father? Yes, John has _____. I could have _____, too.
3. Did you come with Arthur? Yes, I ____ with him. I have ____ with him now for a week.
4. Is Sue going to run for class president? Yes, she will _____. You remember she ____ last year.

5. Have you learned division? Yes, Mother ____ me.
6. Did you know that tomorrow is a holiday? Yes, I have ____ that for a long time. I ____ it before I planned to visit my uncle.
7. Did you say your kite was broken? Yes, it has been ____ for three days.
8. Did you bring your lunch today? Yes, I ____ my lunch. Harry ____ his, too.
9. Does John like his new paper route? No, he ____.
10. Do you think we ought to have gone? No, I think we ____ not to have gone.
11. How did you sleep last night? On account of the noise I didn't sleep ____.
12. Do you want to get out at Main Street? Yes, ____ me out there. I left my bag at the hotel.
13. Where did you get that ball? I got it ____ Jerry.
14. Did you go alone? No, Jo' and ____ went together.
15. Have you seen any of the boys from our school? No, I haven't seen ____ from our school.

Make up additional sentences for practice, using forms of the following verbs: *see, go, come, run, teach, know, break, and bring*. Check the sentences which you write by the following examples:

Today I *see* (go, come, run, teach, know, break, bring).

Yesterday I *saw* (went, came, ran, taught, knew, broke, brought).

Many times I have *seen* (gone, come, run, taught, known, broken, brought).

WATCHING YOUR SPEECH

Practice I. In speaking do you do these things?

1. Are you lazy in separating your words distinctly? (Say *Where did you go?* not "Wherja go?")

2. Are you lazy in pronouncing syllables? (Say *arithmetic* and *regular*, not "rithmetic" and "reglar.")
3. Do you breathe with both diaphragm and the top of your lungs?
4. Do you say the endings of words and sentences distinctly?
5. Do you find out the correct pronunciation of a word before you use it?
6. Do you speak loudly enough to be heard?

Take turns talking in groups of three about topics like those on page 3. Try to improve your speech habits.

Practice II. Which of the following common words of everyday speech do you mispronounce?

coming	tour	cruel
children	salve	really
height	suite	every
hundred	hearth	fellow
athlete	arctic	forward
recognize	heroine	stomach
principal	abdomen	partner
geography	evidently	orange
mischievous	architect	quarrel
tremendous	government	introduce

Practice III. Divide into groups and take turns reading aloud the following sentences:

1. The principal saw a hundred mischievous children coming down the street.
2. The height of the athlete was evidently above normal.
3. My geography says the arctic winters are really very cold.
4. He recognized the heroine of the play as the actress to whom he had been introduced.

5. While on tour my partner and I saw groves of orange trees.
6. Every suite in the hotel was occupied by a government official.
7. The cruel quarrel drew the attention of the architect.
8. He came forward, exclaiming, "Young fellow, I am surprised at you!"
9. He told the boys to rub salve on the dog's wound.
10. The dog acted as if he were grateful.

Practice IV. With the aid of your friends, make a list of your common speech errors. Put the list in your English notebook. After each error write the correct pronunciation.

Practice V. Say the following phrases in sentences. Let the class decide whether you say them in too lazy a way. Drill until the correct pronunciations come naturally.

with you	will you	Why won't you?
would have	want to	What are you doing?
have to	should you	Just keep going left.
could you	going to	What did you say?
near you	have you	What are you trying to do?
must have	just you	Can't you come?
did you	trying to	He meant just a minute.
could have	helping to	What are you going for?

Practice VI. For further training in speech, find selections similar to the following, some of which you may desire to memorize:

Water, water, everywhere,
And all the boards did shrink;
Water, water, everywhere,
Nor any drop to drink.

CONVERSATION GAME

Complete one of the conversations begun below. Read your story to the class. Watch your pronunciation.

TREED

"Whose ugly, trespassing, annoying beast is that canine?" screamed Mrs. Smith.

"He's mine, and he isn't a beast," calmly replied Larry Brown.

"But he has chased my cat up my neighbor's tree!" insisted Mrs. Smith.

FIVE HUNDRED DOLLARS

"Five hundred dollars! Who has five hundred dollars to spend anyway?" questioned Bill who had just joined the group.

"No one has now, but Tom will receive five hundred dollars from his uncle if he can propose satisfactory ways of spending it," explained Bob excitedly.

"What would you do with it?" inquired Tom.

DICTATION EXERCISE

Write the following conversation from dictation:

"Oh, Dad, last night we were playing baseball in our back yard," slowly stammered Jack.

"Did you enjoy the game?" asked Mr. Miller.

"Oh, the game was all right."

"Don't tell me Dan Rouser played with you again," said Mr. Miller, becoming interested.

"No, Dad, I am afraid to tell you, but we broke the garage window. The ball hit the roof, and then we heard the sound of falling glass."

"Cheer up, my boy! I broke that window with my golf club last week."



Warren Boyer

STEP BY STEP

UNIT II. STEPPING STONES TO BETTER STORIES

BLACK AND GOLD

Everything is black and gold,
Black and gold, tonight:
Yellow pumpkins, yellow moon,
Yellow candlelight;



Jet-black cats with golden eyes,
Shadows black as ink,
Firelight blinking in the dark
With a yellow blink.

Black and gold, black and gold,
Nothing in between —
When the world turns black and gold,
Then it's Hallowe'en!

NANCY BYRD TURNER



In the poem above, find the words and phrases that create a Hallowe'en atmosphere.

Tell the class about some of your pranks, games, and costumes at Hallowe'en or any other time. Make your listeners enjoy the jolly time you had. The following topics may serve as reminders:

A Stunt That "Stumped" Me
A Slumber Party Nightmare
The Queerest Costume of All
When the Lights Went Out
Found in the Picnic Basket
First Prize at the "Kiddy" Party

CHOOSING SUITABLE STORIES

At a Hallowe'en party John told the following story. He had been reading Robert Burns's poem "Tam O'Shanter." Did his story fit the occasion?

TAM O'SHANTER

Tam was a Scotchman who visited the tavern too often and drank too much. His wife was always warning him that he would get into trouble if he didn't mend his ways. Although Tam was afraid of his wife's sharp tongue, his love for drink so overpowered him that he paid no attention to her warnings.

One dark and stormy night Tam remained at the tavern drinking until nearly twelve o'clock. It was a rainy night with the air full of thunder and lightning. But the Scotchman's condition was such that he minded the weather not a whit as he rode forth on his gray mare Meg. To reach his home he chose a road that led through Kirk Alloway, a section all good people avoided at night because it was supposed to be haunted by ghosts. If Tam had not been drinking, wild horses couldn't have dragged him through Kirk Alloway on a stormy night. But as Tam was far from being sober, he rode along gaily.

As he approached the graveyard, he heard music. Instead of fleeing for his life, the tipsy Tam rode on to investigate. What a sight met his eyes! The kirk was the centre of a midnight frolic. There sat the devil himself playing the pipes, while witches were dancing jigs and reels. Coffins stood around with the lids open and the dead holding candles to light up the scene. As Tam watched, a particularly pretty lass in a short skirt began dancing a lively jig. Finally Tam was so overcome with admiration for the dancer that he shouted, "Well done, Cutty Sark."

At the sound of Tam's voice the music and the dancing stopped instantly. Angry at Tam's interruption, the celebrators started after him, with Cutty Sark in the lead.

Fright cleared Tam's befogged brain. He poked the startled Meg in the ribs and away they flew for the bridge. If he could cross the bridge, Tam was safe, for no witch can cross running water. Just as the flying horse and rider reached the bridge, Cutty Sark grabbed Meg's flowing tail. Tam was safe, but poor Meg "left behind her ain gray tail."



I. Prepare to tell in class or to a smaller group a story suitable for one or more of the following occasions. Make clear to the class the occasion you have in mind.

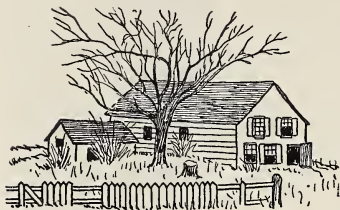
- | | |
|---------------------|-----------------------------|
| A Christmas program | A Hallowe'en party |
| A New Year's party | The Thanksgiving Day feast |
| A wiener roast | A Dominion Day celebration |
| A birthday party | The King's Birthday program |
| An April Fool party | A Remembrance Day program |

II. Write a humorous incident suggested by one of the following titles. Decide on what occasion it would be appropriate to tell your incident.

- | | |
|-------------------------------|--------------------------|
| Good Marksmanship | A Painful Conversation |
| An Ice-cream Mishap | The Clown of the Party |
| A Missing Overshoe | The Best-dressed Guest |
| The First Ten Minutes | Pride Goes before a Fall |
| Overheard on the Way Home | |
| After the Last Guest Had Gone | |

III. Wilbur had the experience related on pages 46 and 47. He drew the drawings to illustrate it. On what occasion might he tell his story?

A GHOSTLY EPISODE



"I'm not afraid to stay in any old haunted house, even after dark," boasted Bill.

"You're afraid to stay in that old house on the hill," we taunted. Of course Bill declared that he wasn't and offered to

prove it by visiting the old house that very evening.

As the three of us stood on the street corner just after dark, Bill passed us on his way to the old house. No sooner had he rounded the corner than we struck out for the same place by a roundabout way, expecting to beat Bill there. We ran as fast as we could, but, since we had a skeleton that we had "borrowed" from John's father, a sheet, and a few other ghost-like articles, we didn't make good time.

"It does look as though it's haunted at that!" exclaimed John as we came within sight of the two-story rambling building, which had been empty as long as any of us could remember. Hurrying upstairs, we waited excitedly for Bill to arrive. Suddenly we heard a rattling sound, as though chains were being dragged across the floor below. This noise was accompanied by the sound of slow, ponderous footsteps. For a moment we stood horrified as the steps started to ascend the stairs. Then, with but the one thought in mind, we scurried through the nearest windows. Just as we hit the ground a blood-curdling shriek issued from the old house. Our heels became wings, and we never stopped until we reached home.



When we saw Bill the next day, he remarked, "Well, boys, I really had a lot of fun in the old house last night. I scared the ghosts so badly that three of them jumped out of the windows!"

IV. When you have finished writing your story for exercise II, discuss together the guides or stepping stones to good stories given below. Were all these guides observed by Wilbur when he wrote "A Ghostly Episode"? Which of them have been observed?



Stepping Stones to Good Stories

1. Choose a narrow subject rather than a broad one.
2. Use a rousing title and a beginning that plunges the reader into the action of the story.
3. Have a good reason for beginning each new paragraph, such as change of time, place, or speaker.
4. To build up suspense, arrange necessary details in effective order.
5. Add spice to your story by putting in humor, dialogue, and striking details.
6. Combine ideas in different ways and vary the position of modifiers.
7. Have a closing sentence that tops off the story and adds a worth-while idea.

Why is it always advisable to write a first draft in pencil and then revise your writing carefully?

CHOOSING A NARROW SUBJECT

I. Which of the following topics are narrow and which are broad?

1. (a) A Surprise Party
 (b) Parties
2. (a) Having Fun at Social Gatherings
 (b) Johnny Plays Acrobat at the Picnic
3. (a) Holiday Celebrations
 (b) When the Speakers' Platform Collapsed

II. Suggest topics that narrow these general subjects:

- | | | | |
|---------------|-------------|----------|-----------|
| 1. Hobbies | 3. Pets | 5. Trips | 7. Home |
| 2. Excursions | 4. Holidays | 6. Games | 8. School |

III. Choose a subject that you wish to tell your classmates about. Jot down ideas about your subject as they occur to you. Then rearrange the items in outline form, indenting narrow subjects under broad subjects. What reason do you discover for limiting your subject to one major incident only?

First Stepping Stone. Limit your subject to one incident. Choose a *narrow* subject rather than a *broad* subject.

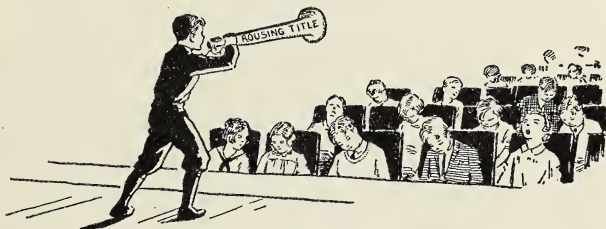
WINNING ATTENTION FOR YOUR IDEAS

I. Find a story or a book that you think has an especially attractive title. Does the beginning sentence make you want to read further?

II. Make a list of the qualities that a good title should possess. The following questions will aid you:

1. Should a title be brief or long? Why?
2. Why should it sound well?
3. What connection with the selection should it have?

III. In this unit or elsewhere find examples of selections that have (1) a brief, interest-arousing title and (2) a beginning sentence that plunges the reader into the action of the story.



IMMEDIATE ATTENTION GUARANTEED

IV. Choose a beginning sentence similar to one of the following and write the story it suggests. Make use of suspense to build up the story to a climax. Advertise your story by means of a short, attractive title.

1. The smile on my face changed to a look of fright when I opened the door to admit the first guest.
2. With a whoop of joy, Robert slid down the banister and landed with a thud in the midst of the group.
3. Mary gazed with despair at the torn flounce.
4. Growling deeply, Ruff darted past me into the underbrush.
5. "What shall we do?" I groaned. "We're locked out!"
6. "Quick! Hide behind the curtain!" Roger whispered.
7. "Listen! Did you hear someone at that window?"

Second Stepping Stone. To win attention for your ideas, use a rousing title and a beginning that plunges the reader into the action of the story.

DIVIDING YOUR STORY INTO PARAGRAPHS

I. The following story should have three paragraphs. Where should the divisions be made? Why?

A HUNDRED TATTLETALES

One day Father sent me to plant a patch of pumpkins at the edge of the woods. The weather was extremely hot, and the rows seemed endless. Hoeing up the sun-baked soil for the seed beds was tiresome. Before the task was half done, my arms and shoulders ached painfully; but still I worked on. Finally, when I could no longer endure the heat and fatigue, I went to rest in the shady woods. As I sat resting, I began to wonder just why we needed such a large pumpkin patch. Weren't there other pies just as good as or even better than pumpkin pie? Moreover, was it not reasonable to suppose that no seed would grow in that sun-baked ground? Having thus convinced myself that it was foolish to plant any more pumpkins, I dug a hole and stored the remainder of the seed under a log at the edge of the patch. Two weeks later my father inspected the pumpkins. That night at the supper table he reported what he had found. He said that the seed had failed to come up in three rows on the south side of the patch, but there was a fine stand of pumpkins over by an old log at the edge of the woods. Everybody looked at me and laughed. Needless to say, I failed to enjoy that joke.

II. In a favorite book turn to a brief story consisting of several paragraphs. Write in a few words what reason you think the author had for making each paragraph division. Was it change of speaker, change in time or place, or change of subject? Compare your decisions with the answers of your classmates.

III. Write a brief story telling about an experience similar to one of the following:

- I wore my squeaky new shoes to church.
- I couldn't find my ticket anywhere.
- I overslept on a school morning.
- I spoke to the wrong person.
- I went for a hike in my good clothes.
- I entered a dark movie and tried to find a seat.

Your first draft may follow this plan:

- Paragraph 1. Give the setting and plunge into the action of the story.
- Paragraph 2. Build up suspense in the story. Tell what you expected or feared.
- Paragraph 3. Give the outcome or point of the story, or end with a surprise.

Now revise your story in accordance with the stepping stones you have learned to use. What changes in paragraphing become necessary?

Third Stepping Stone. Have a good reason for beginning each new paragraph. Your reason may be a change of speaker, time, place, or subject matter.

IV. In the story "A Hundred Tattletales" what purpose do expressions like the following serve?

- | | |
|-------------------------------|-----------------|
| Before the task was half done | Moreover |
| Finally | Two weeks later |
| As I sat resting | Needless to say |

Find in other stories examples of expressions such as those above. Words, phrases, and clauses used to *carry over* the attention of the reader or listener from one idea to another are called **transitional expressions**.

Examine your latest story to see whether you can improve it by the use of transitional expressions, especially at the beginning of new paragraphs.

V. Make a list of the transitional expressions in the selections "Tam O'Shanter," pages 44 and 45, and "A Hundred Tattletales," page 50. Decide whether a transitional expression is helpful by omitting it as you read. Which of the transitional expressions that you have listed are *necessary* to make the meaning clear? Which ones help, but are not absolutely necessary?

CHOOSING AND ARRANGING DETAILS

I. Read the following selection, omitting the useless sentences that are enclosed in parentheses. In each case, why do you think the sentence useless?

THE CRAWDAD'S REVENGE

(One day I didn't have anything to do, so I decided to catch some crawdads.)

"Catching crawdads is fun if they don't catch you first," I thought as I stood in the middle of the gurgling creek, holding two tin cups in my hands. (All about me darted minnows, crawdads, and fearful-looking water spiders.)

I glanced down and saw a big, fat crawdad peering at me from his hiding place under a moss-covered rock. (The rock was a very large one. The moss made it look green.) Slowly I put the cups into the water, closer and closer to him. Just as I was about to snap them together, he darted away, out of sight.

While I stood there pining over my loss, I felt a tingling sensation in my big toe. Looking down, I saw that Mr. Crawdad had come back for his revenge and had given my toe one of his hardest pinches. I haven't forgiven him yet! (You don't blame me, do you?)

II. Re-read one or more of the stories that you have written recently. Do you find any sentences that should be omitted because they hinder the progress of the story?

III. What is the effect on the reader or listener if the events in a story are not arranged in orderly fashion?

Make a brief outline of the story "A Hundred Tattle-
tales," page 50, to show the order of the events.

IV. How does the arrangement of events in the story below help to build up suspense?

SATURDAY MORNING DISTURBANCE

Ho hum! What a delightful morning to sleep! I open my eyes long enough to see that a thick curtain of snow has shut out the rest of the world and has left me to my Saturday morning's repose.

But what on earth is that intolerable rasping noise? There it is again. Gr-r-r-z-z-z-z-sp-sp-sp-pt-pt. . . .

A short silence follows, during which I slip off peacefully into pleasant sleep.

Gr-r-r-z-z-z-z-sp-sp-sp-pt-pt-pt-pt. . . . For the second time I am rudely awakened; but while drowsily trying to figure out what the terrible noise can possibly be, I again drift off to sleep.

Gr-r-r-z-z-z-z-sp-sp-sp-pt-pt-pt-pt. . . . Thoroughly awakened now, and mad as a cross dog that has been aroused, I jump up and, looking out of the window, find that my neighbor's car is causing the disturbance. Then I slam the window shut, hoping that my neighbor will take the hint.

V. How does the following story maintain suspense?

TWO TICKETS FOR A TWAIN RIDE

Mark Twain met a friend at the races one day in England. This friend came up to him and said, "I'm broke; I wish you would buy me a ticket back to London."

"Well," Mark said, "I'm nearly broke myself, but I will tell you what I'll do. You can hide under my seat, and I'll hide you with my legs."

The friend agreed to this.

Then Mark Twain went down to the ticket office and bought two tickets. When the train pulled out, his friend was safely under the seat. The inspector came around for the tickets, and Mark gave him two. The inspector said, "Where is the other one?"

Tapping his head, the humorist said in a loud voice, "That is my friend's ticket! He is a little eccentric and likes to ride under the seat."

CYRIL CLEMENS

VI. Tell your classmates a brief incident, anecdote, or story. Create suspense by the arrangement of the details of the story. Practise telling the story to different persons two or three times, trying each time to make it more effective.

VII. Find and copy a pithy anecdote that you wish to use later. Study it carefully so that you can tell it effectively.

Fourth Stepping Stone. To build up suspense, arrange necessary details in effective order.

ADDING SPICE TO YOUR STORY

I. You will agree that the following story needs to have "spice" added to it.

JUNIOR'S FIRST COLLECTION

Mother called me and told me to throw away my collection of bugs. I tried to tell her they were for nature study.

She wouldn't listen. Later, the teacher called Mother on the telephone and told her I was the only one who didn't make a collection. Mother punished me for not telling her the bugs were for school.

Now read the revision of this story given below. In what ways is the story improved?

JUNIOR'S FIRST COLLECTION

"Junior-r-r!"

"Yes, Mother."

"Will you please remove these horrid bugs from your room?"

"But, Mother —"

"Come at once! At once, I say! Last week I was falling over marbles everywhere, and now this week I have to examine everything to make sure it isn't full of bugs."

"But —"

"Now don't interrupt! Get a newspaper and dump this mess into the garbage can."

"But —"

"Junior, not a word! I shall speak to your father about this matter when he comes home. Hurry now!"

"I — — —"

"One more word and I'll send you to bed, young man!"

Two days later.

R-r-ring!

"Hello, Mrs. Jones! This is Miss Smith, Junior's teacher. I called to tell you that Junior did not do the homework assigned several days ago. He was the only one in the class who did not have his collection of insects for the Nature Study Club!"

"Why, Miss Smith! I made Junior throw all his insects away, but he didn't tell me *one word* about their being for school. I shall *certainly* punish him most severely!"

Discuss these questions in class:

1. How is an element of suspense developed in the second draft of the story?
2. Which of the two examples is more humorous?
3. Do you think that the use of dialogue improved the story? Why? Observe the punctuation used in writing conversation. Can you explain each mark?
4. Why are there so many paragraphs in the second story? Does this add to the interest of the story?
5. How can monotonous repetition of the word *said* be avoided in a story like this? From other stories make a list of substitutes for *said*.
6. Show that the sentences in the revision are pleasingly varied, both as to length and as to type. What is the value of variety in sentence structure?
7. What details are included only in the second story?

II. Re-read one of your favorite story-books. How did the author add spice to his story? Can you explain now why you like the book?

III. Make a list of different ways of adding spice to a story.

IV. Rewrite the following selection, enlivening it by the use of dialogue and humor. Use varied sentences and expressive words. Several pupils may make similar paragraphs to be enlivened.

PUNISHMENT

Zing! A BB shot through the air and plopped into a garage window. It left a smooth, round hole with small cracks radiating from it. My father noticed the broken pane and asked me if I had broken it. I answered in the affirmative. He said that as punishment he would not let me use my air rifle for six months.

V. Write a short paragraph containing the main points of a story you wish to tell. Add humor, dialogue, and striking details as you tell the story to the class.

Fifth Stepping Stone. Add spice to your story by putting in humor, dialogue, and striking details when you can do so naturally.

GETTING VARIETY BY COMBINING EQUAL IDEAS

I. Read the following story. Are the sentences too short and choppy?

Hallowe'en is celebrated in Scotland. It is known there as Nut-crack Night. Small children bob for apples. Older children crack nuts. Boys build bonfires. They do not play dangerous pranks. Everybody must wear a costume. Anybody who doesn't wear one must stay at home. I have never been in Scotland at Hallowe'en time. As a matter of fact, I haven't been there any other time either.

Why could the first two sentences of the story be joined by the word *but*?

Hallowe'en is celebrated
in Scotland,

but

it is known there as Nut-
crack Night.

A part of a sentence that contains a subject and a predicate is called a **clause**. The compound sentence above contains two *independent statements*, or **principal clauses**.

If the next two sentences of the story contain related ideas of about equal importance, combine them in a similar way. Do the same for the remaining sentences. Now rewrite the entire story, using only five sentences.

What different joining words, or **conjunctions**, have you used in combining the sentences of equal rank?

Conjunctions show different relationships between ideas, thus:

And connects similar ideas.

Fred will make the fire, *and* Earl will unpack the luggage.
The boys will hike now, *and* later they will go swimming.

But connects contrasting ideas.

Fred is a first-class scout, *but* Earl is a beginner.
It rained this morning, *but* now it is clear.

Or connects alternate ideas.

Campers must obey the park regulations, *or* they will be denied the privileges of the camp.

Bob may ride with us, *or* he may wait for Louis.

Why are *and*, *but*, and *or* called **co-ordinate conjunctions**? (See page 22.)

Write five sentences using each of the co-ordinate conjunctions named above.



VARIETY AROUSES AND HOLDS ATTENTION

II. Read aloud the paragraph that you rewrote in exercise I, page 57. Do the sentences sound better since they have been combined? Instead of ten simple sentences you have written five **compound sentences**. Test each sentence for the following points:

1. Statements of equal value or importance are combined.
2. The equal statements are joined by a co-ordinate conjunction such as *and*, *but*, or *or*.

3. Each statement has its own subject and predicate.
4. Each statement can be written as a simple sentence if it is begun with a capital letter and ended with a period, a question mark, or an exclamation point.

A compound sentence can always be tested by these four points.

A compound sentence is made up of two or more independent statements (principal clauses) joined by a co-ordinate conjunction.

III. As a general rule, a comma is used to separate the two principal clauses in a compound sentence. This is not always considered necessary in *short* compound sentences, but it is safer to form the habit of placing a comma just before the conjunction in all compound sentences.

Combine the following pairs of simple sentences into compound sentences. Try using in turn *and*, *but*, and *or*, until you decide which one of these co-ordinate conjunctions shows the proper relationship of ideas.

1. Martha was not very well. She came anyway.
2. Please have the reports ready tomorrow. We shall have to postpone the program.
3. Aunt Martha promised us a party. She is in the hospital.
4. Our captain has a broken arm. We cannot play without him.
5. My sister is too short to see the parade. I can't lift her since she has become so big.
6. We coaxed for ten minutes. Father finally relented.
7. The cold food did not look inviting. We ate it nevertheless.
8. Be in the gymnasium at six o'clock. We may have to start the game without you.

9. Sarah arrived today from Saskatoon. She is too tired to play.
10. Bring some sugar with you. We cannot make fudge.
11. John waited fifteen minutes for the school bus. It finally came.
12. We should have practised more. Mother was waiting.

IV. Rewrite a story that you have written recently. Improve it by using compound sentences to make clear the exact relation of equal ideas.

GETTING VARIETY BY COMBINING UNEQUAL IDEAS

Often we get variety in sentences by combining ideas of unequal importance. A less important idea is lower in rank, or *subordinate*, to the principal idea in the sentence. The principal idea appears in the **principal clause** and the subordinate idea in the **subordinate clause**.

Subordinate clauses which do the work of adjectives are called **adjective clauses**, and those which do the work of adverbs are called **adverb clauses**.

Subordinate adverb clauses are introduced by words like *when, until, while, because, if, as, where, although, since, how, why*, etc. (**subordinate conjunctions**).

1. They sat still as mice, (principal idea)
although they were badly scared. (subordinate idea)
2. Esther gripped her father's arm (principal idea)
as the footsteps came nearer. (subordinate idea)
3. They would be safe (principal idea)
if they could keep quiet. (subordinate idea)

I. Name the principal clause and the subordinate clause in each of these sentences:

1. The boys ran when they heard the fire siren.
2. The firemen worked desperately until morning came.

3. While I park the car you may buy the tickets.
4. We were late because the street was blocked.
5. If you take my watch, I will use this old alarm clock.
6. As it was then midnight, the boys discontinued their anxious search.
7. Since you have grown so tall, you cannot wear your old dresses.
8. We explained to our hostess why we were late.
9. While you eat your lunch I will make a poster.
10. The pupils cheered because the team had won.
11. As you live near me, I will drive you home.
12. Although it was rather lonely, we thoroughly enjoyed ranch life.
13. Tell the coach where you are going.
14. Jane waited politely until all the guests were seated.

II. List the conjunctions that might be used to join the following pairs of sentences. In which sentences might different conjunctions be used? In which must the conjunction stand first in the sentence?

Why is it impossible to make most of the following pairs of sentences into compound sentences? Before you answer, review the test of a compound sentence on pages 58 and 59.

1. The cook rang the bell. The dinner was ready.
2. The residents used buckets of water. The firemen came with the hose.
3. I looked on. Jim explained how to play the game.
4. It was time to go home. The boys bade their hostess good-night.
5. We know the date. I'll make the announcement.
6. He is going to try again. He has been defeated twice.
7. Please tell me. Mr. Sanders lives here.

8. She couldn't understand. I wanted to visit the haunted house.
9. The doctor ordered him to go south. The climate is warmer.
10. At our last meeting President Warren Simpson was greatly honored. He is moving to another city next week.

III. The subordinate conjunction becomes a part of the clause which it introduces. The clause may come at the beginning, at the end, or in the middle of the sentence.

Point out the subordinate clauses and the principal clauses in the following sentences, and name the subordinate conjunctions:

1. We shall go through Edmonton, although it lies out of our way.
2. We can cross on the ice after the lake has frozen.
3. As I said before, this book is one of my favorites.
4. Everybody applauded when the winner was at length declared.
5. Tennis is, as you know, my favorite sport.
6. Until you return I must collect stamps alone.
7. Jane writes often, since collecting stamps is her favorite hobby.
8. The hostess must stay until all the guests have gone.
9. Tell me, while we wait, about your school party.
10. When you broadcast, you must speak distinctly.
11. When you get it, send John an aeroplane model.
12. We were starting to eat as the light went out.

IV. If a subordinate clause is only explanatory, so that it could be omitted without changing the meaning of the sentence, we set it off by commas.

If there is danger of misreading, we put a comma after a subordinate clause that begins a sentence, thus:

When Harry was painting, the cat upset his paint.
If you come early, Saturday morning will suit me.

Notice that the sentences below may be misread because no commas are used.

Whenever I start to scold Rover whines.
While Nora was sweeping the curtains caught fire.
If John will stop Mr. Stone will give him some stamps.
As the light went out the door slowly opened.

Make up a test of ten sentences illustrating these two uses of the comma in complex sentences.

V. Rewrite the ten pairs of sentences in exercise II, pages 61 and 62, supplying *subordinate* conjunctions to join each pair into one sentence. In each sentence thus formed, underline the principal clause once and the subordinate clause twice.

A complex sentence is a sentence that is made up of at least one principal clause and one subordinate clause.

GETTING VARIETY BY CHANGING THE POSITION OF MODIFIERS

I. You may also get variety in your sentences by varying the position of the modifiers. How can the following sentences be changed?

1. There sat Suzanne, playing with her dolls.
2. Snow fell heavily during the night.
3. The boys were off at the crack of the pistol.
4. The house would surely have been demolished by the storm if it had not been for the shelter of trees.
5. By rewriting his story, Bob gained the interest of his readers.

6. The tired and hungry tramp went patiently from door to door.
7. Tom found that he had plenty of time for recreation by budgeting his time.
8. Meowing eagerly, the kitten waited impatiently to be let into the house.
9. We saw a weird streak of light over to the left.
10. The men stopped, one by one, to gaze up at the sky.
11. Mary saved enough to buy a football ticket by preparing her own lunches.
12. The solitary and lonely prospector slept peacefully under the stars.
13. We toasted marshmallows after the fire burned low.
14. The water fell, drop by drop, on the worn stones below.

II. Write ten sentences like those above for your classmates to rearrange. Use as many varieties of modifiers as you can. Include prepositional phrases, but be careful not to misplace them.

III. Write a brief, humorous story to exchange with a classmate. Make the sentences varied in the three ways you have learned. (See pages 57, 60, and 63.) Have the best stories read aloud to the class.

Sixth Stepping Stone. Make your story pleasing by combining ideas in different ways and by varying the position of modifiers.

TOPPING OFF YOUR STORY

The closing sentences of a composition, like the last bite of a delicious dinner, should round out everything that has gone before and leave the reader beaming with satisfaction.

I. Read again the revised story of "Junior's First Collection" on page 55 and the stories on pages 52 to 54. Tell whether or not the last sentence of each story finishes the action satisfactorily, without repeating a fact already made clear.

II. Finish the story beginnings that follow. Be sure that the final sentence of each tops off the story satisfactorily.

A BACK-YARD TRAGEDY

"Stop! Put that dirt for the runways right here," yelled Fat Miller in his boisterous tone, as he barked out orders. I was supposed to be the truck-driver of my big "Buddy L" truck in hauling the dirt for our miniature airport in the back yard.

"I'm tired of hauling dirt!" I complained. "Let's finish the airport tomorrow."

It didn't take much coaxing to get Fat to stop work. We then swished our aeroplanes back and forth in the air, pretending that we were great pilots.

"Just wait until our airport is finished!" exclaimed Fat, as he made his plane go into a tail-spin.

But alas! Just at that . . .

THE GUEST-ROOM GHOST

The old house was very still that night. It lay bathed in the silver moonlight. Suddenly a long, eerie cry rang out. Immediately the house and its inmates were roused from their peaceful sleep.

The two boys and five girls gathered in the hall. Their faces were white.

"W-w-what was that weird noise?" stammered one of the girls. "S-s-sounded mighty like a ghost!"

The children quailed at such an idea. Why, no ghost had been seen in that peaceful valley for over fifty years!

"Let's go back to bed. I'm cold."

"Wait! Here come Mother and Father."

"What's wrong?" asked Father.

"Oh, it was terrible! I heard a thump-thump and then that shrill scream. Oh-h-h!"

"Well, get back to bed, and we shall look for your ghost tomorrow!"

Tomorrow came, and the house was scoured from top to bottom. Even the guest room was searched. The children quieted down and went to bed at the usual time.

But at midnight . . .

Seventh Stepping Stone. Have a closing sentence that tops off the story and adds a worth-while idea.

PROOF-READING AND REWRITING

I. See how many stepping stones to better stories you can use as you plan and write a story suggested by one of the following titles:

A Black Cat

Caught Again!

My Fortune Told

A Mystery Solved

Playing Possum

The Strangest Caller

A Secret Overheard

As the Whistle Blew

A Dream That Came True

An April Fool Boomerang

II. After you have completed the first draft of your story, read it over to see where you can make a sentence more effective by substituting a more appropriate word, phrase, or clause. In the first draft be mostly concerned with getting down your ideas; then recast the story.

III. Why should every paper be carefully proof-read for mistakes in spelling, punctuation, capitalization, and usage before the final copy is written?

Make class posters on which you advertise standards for correct form.

IV. Appoint a committee to inspect your stories and make a list of words misspelled in your writing so far. Study those most commonly misspelled. Then copy and study your own special "spelling demons."

—V. Use this list of questions, or a similar one, in checking the final form of your story:

1. Have I included in the heading my name, the grade, the subject, and the date?
2. Have I left proper margins at the top, bottom, and sides of the paper?
3. Did I write the title in the centre of the line?
4. Did I capitalize the first word and all important words in the title?
5. Did I indent each paragraph at least half an inch from the left-hand margin?
6. Did I write clearly and neatly?
7. Have I written my name on each page of my story?



WHAT THE WELL-DRESSED IDEA IS WEARING

VI. Your teacher may choose a committee to prepare a set of directions for correct form. Post on the bulletin board a sample composition. (See the one on page 68.)

VII. Choose committees to check each item of form in the papers written by the class; for example, one committee may check margins, another committee may check capitalization, and so on.

VIII. Often a composition is spoiled by poor handwriting. The reader cannot read it easily. If this is your trouble, use the guides on page 69 to help you to improve your style.

Jane Hartman
English—
October 5, 19—

Buggy in the Barberries

When a person has reached the ripe old age of three years, he may think he knows all the world can teach him.

One experience I had at that age taught me otherwise.

It happened while we were living in Chatham in a house with a high veranda and no railing. I was standing at the edge of the porch, proudly showing my doll to a visitor.

Suddenly from the doorway Grandfather called, "Janey, Janey!" I turned, my foot slipped, I grabbed the baby buggy and tumbled into the barberry bushes.

Grandfather pulled me out and said, "Don't cry, Janey. You have to take a lot of hard knocks in this world!"

Guides for Good Handwriting

1. Leave an eighth to a quarter of an inch of space between words.
2. Leave enough space between lines so that the lines do not run into each other.
3. Begin each line vertically even with the one above it.
4. Do not crowd words at the ends of lines. Right margins may be uneven.
5. Avoid flourishes and odd styles of handwriting.
6. Make capitals and tall letters almost a full line in height and small letters only half a line high.
7. Round out your letters to avoid confusion, especially:

m, n, v, w, u

a, o

h, k, b

e, i, r

d, cl

g, y, q, z

8. Write with an easy, free-arm movement. A writer may correct his poor style by writing in manuscript form.

OTHER INTERESTING THINGS TO DO

I. Arrange bulletin-board displays of party invitations and favors, challenging beginning sentences, well-written papers from various classes, effective sentences selected from stories written by the class, or attractive story titles from books, magazines, or your own writings.

II. For checking your improvement in future writing, prepare a chart similar to the conversation improvement chart on page 8. Perhaps you will wish to have two columns under each date, one for checking the first draft and the other for checking the final copy.

III. Write to one of your relatives or friends a letter in which you tell about a recent party. Illustrate your letter with pen sketches.

IV. See who can write the most interesting story starter, as, "Cautiously I peered into the room" or "Mary's heart plopped as she lifted the lid" or some equally good starter.

V. Find and read to the class examples of keen observation or vivid sense impressions in books like the following:

Beebe, William . . .	<i>Jungle Peace</i>
Beebe, William . . .	<i>Log of the Sun</i>
Fabre, Jean Henri . .	<i>Book of Insects</i>
Hudson, William Henry	<i>Far Away and Long Ago</i>
Keller, Helen	<i>Midstream: My Later Life</i>
Muir, John	<i>Boyhood of a Naturalist</i>
Mukerji, Dhan Gopal .	<i>Hari, the Jungle Lad</i>
Mukerji, Dhan Gopal .	<i>Kari, the Elephant</i>
Roosevelt, Theodore .	<i>Letters to His Children</i>
Stewart, Elinore Pruitt	<i>Letters of a Woman Homesteader</i>
Untermeyer, Louis . .	<i>This Singing World</i>
Verne, Jules	<i>Twenty Thousand Leagues under the Sea</i>

VI. Select something like one of the following to observe closely. Then try to write an exact description of the associated sounds, sights, tastes, odors, and feelings. Let comparisons help you.

A wood fire in the country
 An unusually big piece of ice
 Cutting my small cousin's hair
 A food I especially like
 An old Spanish shawl
 A timid boy's preparations for diving

Fountain-pens — contrary creatures!
 How the coach acts when the team is losing
 A moment of happiness (or sadness)
 How my pet sleeps (or walks or eats or plays)
 Styles in shoes (or hairdressing or wearing ties)
 The expressions on pupils' faces during a spelling match

VII. Read to the class incidents from some of the interesting biographies found in the list on page 72.

VIII. Plan to write your own life story. First make an outline of the chapters you will want to include.

Here is the table of contents of one autobiography. What does it suggest for yours?

- I. My First Recollections
- II. Punishments
- III. The Coming of the Circus
- IV. Housekeeper for a Week
- V. Outfitted for Camp
- VI. Fun, Past and Present
- VII. Plans Ahead

Perhaps you will want to make your life story into a real book with illustrations and snap-shots. If you prefer, write the life story of a pet you have trained.

IX. Imagine yourself ten or twenty years older, having just discovered the autobiography you wrote while in school. Dramatize the conversation you might carry on with another person in such a situation.

X. Plan a class book containing the best stories that you have written. Appoint the necessary committees for judging stories, choosing a title, and planning art work. Shall you want to divide your book into sections such as "True Stories" and "Imaginative Tales"?

USING THE LIBRARY

Before you seek to write, learn first to think.

BOILEAU

Alcott, Louisa May . . .	<i>Jo's Boys</i>
Barnum, P. T. . . .	<i>Here Comes Barnum</i>
Depew, Arthur M. . . .	<i>Cokesbury Party Book</i>
Earhart, Amelia . . .	<i>The Fun of It</i>
Ellsberg, Edward . . .	<i>On the Bottom</i>
Evans, E. R. G. R. . . .	<i>Ghosts of the Scarlet Fleet</i>
Glassman, Donald . . .	<i>Jump! Tales of the Caterpillar Club</i>
Gray, Elizabeth Janet . .	<i>Young Walter Scott</i>
Hawthorne, Hildegard . .	<i>Romantic Rebel</i>
Ishimoto, Shidzué . . .	<i>East Way, West Way</i>
Keller, Helen	<i>The Story of My Life</i>
Kipling, Rudyard . . .	<i>Captains Courageous</i>
Lagerlöf, Selma	<i>Mårbacka</i>
Lindbergh, Charles . . .	<i>"We"</i>
Masefield, John	<i>Jim Davis</i>
Meigs, Cornelia L. . . .	<i>Invincible Louisa</i>
Richards, Laura E. . . .	<i>When I Was Your Age</i>
Schauffler, Robert H. . .	<i>Hallowe'en</i>
Smith, Charles F. . . .	<i>Games and Game Leadership</i>
Smith, Elva S.	<i>Mystery Tales for Boys and Girls</i>
Thomas, Lowell	<i>The Boys' Life of Colonel Lawrence</i>

REVIEW, TEST, AND PRACTICE

RECOGNIZING SENTENCES

Test I. On a sheet of paper copy from the following paragraph the word groups that are not complete sentences:

Camping in the woods is an art that improves with years of practice. When I was taking a trip with my father in the north woods last summer. I learned that this was so. We had for our guide an old man. Who had spent his

whole life in the woods. After we had known him for some time and had become friendly with him. Jacques told us a great many things that a person needs to know when in the woods. Although he did not believe that a boy brought up in a city would ever make a good woodsman. He was willing to answer questions. Since I wanted to learn.

A subordinate clause standing alone is not a complete sentence. It does not state a complete idea. For example, the clause "After the plans had been drawn up and accepted by the president" is not a complete sentence. You naturally ask, "*After* that happened, *then what?*" The sentence, to be complete, must have a principal clause, thus:

After the plans had been drawn up and accepted by the president, four new committees were appointed.

Practice. Punctuate the following as you copy it:

While we were waiting for a street-car, we saw a driver pass a red light down the street. he drove rapidly looking neither to the right nor to the left, although the traffic was heavy, there was no accident at each corner of this particular intersection high buildings obstruct the view notwithstanding this the driver was willing to take a chance with his own life and the lives of others when will drivers learn to respect the rights of others

Test II. In the following paragraphs find the word groups that are not complete sentences:

There are many points to remember about building a successful fire in the woods. One day when our guide was gathering wood for our campfire. He told me some things that I had never even thought to ask about. He said he made it a rule always to gather wood in the morning. Then if it rained or if anything unusual happened in the afternoon. The firewood would be ready for the night.

When the night is cold, the inexperienced camper is likely to build a huge fire. Because he thinks it will give more heat. This is not always true, according to our guide. If the fire is too big, it is so hot that you can't get near it. Even though a smaller fire gives out less heat. You can get close to it and get warm.

A fire must be built systematically. A circle of stones will keep the fire from spreading, and it will also help the air to circulate. First put down twigs, leaves, and small, dead branches. Then put on the heavier fire-wood. Since it is well to keep the fire as compact as possible. Break the longer limbs into suitable lengths.

PUNCTUATING COMPOUND AND COMPLEX SENTENCES

Practice I. Tell how the following compound sentences should be punctuated:

1. I heard a slight tremor that night, but I did not know its cause.
2. The water was deep, and we were afraid to go farther.
3. Fred is an excellent swimmer, but Jack has never had an opportunity to do any swimming.
4. The boys bought the food and the girls prepared it.
5. We planted flowers, but only weeds sprang up.
6. The wind blew fiercely for hours, but no rain fell.
7. Bring the cake with you, or leave it at Margaret's house in the morning.
8. We waited for hours, but no guests arrived.
9. The grizzly bear is a ferocious animal, but it is unusual for it to attack a man.
10. Myron will have to earn his expenses, or he will not be able to go.
11. His work was hard and poorly rewarded, but he would not give up.
12. In the midst of the storm a tree was struck by lightning, and three cows standing near it were killed.

13. We have no assignment in history tomorrow, but we have an experiment to write up for science.
14. A bus came by but Mary and Jane did not get on.
15. The bus was not too crowded, but they preferred to walk.
16. They are not coming for dinner, but they will be able to come for the party afterwards.

Practice II. Copy these sentences, and underline the subordinate clauses. Set off by commas the clauses that are purely explanatory or that may be misread.

1. You may go if you have time.
2. This ring since you must know is my grandmother's.
3. I am going to stay until I finish this test.
4. Columbus was disappointed because he failed to reach China.
5. This author as I was explaining just now lived for years in Tahiti.
6. We can count on cake for Ruth and Lena are both bringing some.
7. In 1925 Uncle Bert went to Victoria where he has lived ever since.
8. Everyone applauded as Ethel finished her song.
9. When I become quite interested in a book I sometimes forget to eat.
10. The bus did not arrive although we waited an hour.
11. After the table was set she called us to dinner.
12. Just because I wanted a sled for Christmas my sister wanted one, too.
13. While we were eating the dog lay under the table.

USING PROPER CONJUNCTIONS

Test. Copy the following sentences, making the relation of ideas clear by putting the proper conjunction in each of the blanks. Use co-ordinate conjunctions to

connect equal ideas and subordinate conjunctions to connect unequal ideas. Insert any commas needed.

1. ____ the shelter was well constructed it withstood the storm perfectly.
2. ____ the wind had already begun to rise no one suspected that a storm was coming.
3. The concrete will not be poured ____ the men are sure that the foundations are secure.
4. The colors are put on ____ the design has been completed.
5. ____ Sally is angry she is often unfair.
6. ____ these men came we had no help at all.
7. This dog is a collie ____ it does not look like one.
8. The boat leaked ____ there were no oars.
9. It rained ____ the hike was a dismal affair.
10. Jane says she likes music ____ she never attends the concerts.
11. Fred has to be home by ten o'clock ____ he cannot go again.
12. ____ Father had taken the wall-paper off the hanger started to work.
13. ____ we looked red and yellow tinted all the clouds.

GETTING SENTENCE VARIETY

Practice I. The position of the subject, the predicate, the object of the verb, and the modifiers in a sentence may be changed for variety or emphasis.

Copy each of the following sentences, changing the position of the italicized words. In each case tell what part of the sentence you have changed. Which arrangement is more natural and clear?

1. The three little vessels were *finally* ready to sail.
2. *These ships* the British kept ready for instant duty.

3. *Simultaneously* the Indians attacked seven towns in the colony.
4. He gave *this property* to his oldest son.
5. *No office can* this man *hold*, for he will not swear loyalty to the king.
6. *From 1814 to 1914* Canada fought no wars.
7. *After the old admiral died*, the sword was kept as an heirloom.
8. No man went far from home without his gun *in that early day*.
9. The governor banished *any man who dared to criticize the government*.
10. This man speaks very little German, *although he has lived in Germany almost a year*.

Discuss each sentence in class. Tell which arrangement you consider more natural or more original. Have you changed the meaning in any case by rearranging the sentence elements?

Practice II. Rewrite each of the following sentences, changing the position of any part of it for the sake of variety or clearness:

1. Mrs. Jensen spent her entire vacation in England last summer.
2. All the citizens of the village gathered at night in the town square.
3. I met him as I returned in the hall.
4. I cannot go with you, although you are my friend.
5. Please ask Mary to come here after you have finished your lunch.
6. If it is raining, I cannot go in the morning.
7. This kitten, cruelly treated and poorly fed, is no credit to its owner.
8. The lion treacherously turned on its master without a moment's warning.

9. The tallest policeman I have ever seen stood on the corner of our street.
10. The vessel made its way out of the harbor, although waves threatened to engulf it.
11. A man on stilts marched at the head of the parade.
12. A bird, gorgeously feathered, flew into a low bush.

WRITING DIRECT QUOTATIONS

Test I. Copy the following story, inserting punctuation marks and capitals where necessary:

Have you seen my daughter? inquired our neighbor as soon as Mother opened the door

No not recently replied Mother

She has not returned from school continued our neighbor I thought perhaps your daughter had seen her

Mary Mary called Mother where are you

I reluctantly descended the stairs whispering over and over to myself shall I tell her where she is

A story is more interesting if the direct words of the speaker are given. These words are called **direct quotations**.

Say: "Where are you going?" inquired Bill.
rather than Bill asked me where I was going.

Practice I. Rewrite the following sentences, changing them to direct quotations and paragraphing them like a story. Use quotation marks to enclose the direct words of the speaker. The first sentence is done for you.

1. Bill urged me to come over.
"Come on over," urged Bill.
2. I asked him why he wanted me to come.
3. Bill explained that he was making an aeroplane model and needed my advice.

4. I told him that I had to mow the lawn.
5. Bill then suggested that he bring his lawn-mower over and help me in order that I might help him when my work was done.

Practice II. If you failed to write the sentences above correctly, study the following sentences:

1. "Come quickly," my friend urged.
2. "Are you going?" my friend inquired.
3. My friend asked, "Are you going?"
4. "Now," said my friend, "we should be going."
5. "It's nine o'clock," said my friend. "Let's start!"
6. "Are you ready? Shall we start now?" my friend asked excitedly.
7. "If you do not start at once," he exclaimed, "you will miss the train!"

Answer the following questions about the sentences above:

1. Is the last of the pair of quotation marks placed to the right or to the left of the comma, the period, the question mark, or the exclamation point?
2. Why is a comma used after the quotation in the first sentence but not in the second?
3. Why does the question mark come in the middle of the second sentence and at the end of the third sentence?
4. Why does *Are* in the third sentence begin with a capital letter?
5. Why do *we* in the fourth sentence and the second *you* in the seventh sentence begin with small letters, while *Let's* in the fifth sentence begins with a capital letter?
6. In the sixth sentence why are question marks placed after both *ready* and *now*, but quotation marks only after *now*?

Practice III. Write the following story as it is dictated to you:

"I have just received a letter from Aunt Sarah," my friend announced.

"What did she have to say?" I inquired.

"You'd never guess," my friend teased. "She wants me to visit her next summer. Furthermore, she suggests that I bring my best friend with me."

Refusing to be teased, I replied, "When do we start?"

"But I'm sorry," he continued, "that I shall have to refuse her invitation. My plans are already made to go to camp."

Test II. Copy the following sentences in paragraph form, changing the indirect quotations to direct quotations. Supply the necessary capitals and punctuation marks. Omit the numbers.

1. John said that he could go with me.
2. I told him that I was glad that he could go. I added that perhaps Peter could come, too.
3. Mother told us to be careful, for swimming in a river is dangerous.
4. We promised her that we would not go into the water unless a life-guard was present.
5. John asked us to wait while he found his bathing-suit.
6. The life-guard warned us against dangerous deep holes.
7. He also cautioned us about the swift undercurrent of the river.
8. After all these preparations we could not swim because Peter said the water was too cold.
9. John grumbled that Peter should plan to swim only in the warm water of the bath-tub.
10. Mother informed us that she was glad that only our enthusiasm had been dampened.

PUNCTUATION TESTS

I. Write endings for the stories suggested by the following beginnings. Use conversation in your stories.

FRIENDS AFTER ALL

"Johnny," I whispered, "lend me your sling-shot. I'll teach that young robber a lesson."

"Don't hurt that frisky squirrel," Johnny insisted.

"He is stealing the hickory nuts that I have drying on the roof." I raised my weapon to shoot.

A TRICK THAT TURNED

"May I get a book for Miss Wellington?" asked Mary Lou in a trembling voice. "The girls from the boarding school about a mile down the road sent me here."

"Book! Miss Wellington! Someone has played a joke on you. Our movie troupe is making a picture in this deserted house!"

"Bring that girl in. We need one just her size," called the director.

II. Copy the following poem, supplying the correct punctuation:

A PUNCTUATION PUZZLE

A funny old man told this to me
 I fell in a snowdrift in June said he
 I went to a ball game out in the sea
 I saw a jellyfish float up in a tree
 I found some gum in a cup of tea
 I stirred my milk with a big brass key
 I opened my door on my bended knee
 I beg your pardon for this said he
 But 'tis true when told as it ought to be
 'Tis a puzzle in punctuation you see

BRAILLE SYSTEM OF LETTERS AND NUMERALS

a	b	c	d	e	f	g	h	i	j
k	l	m	n	o	p	q	r	s	t
u	v	w	x	y	z				
,	;	:	.	!	()	"?	"	
Numeral Sign		—		!		Capital Sign			
1	2	3	4	5	6	7	8	9	0

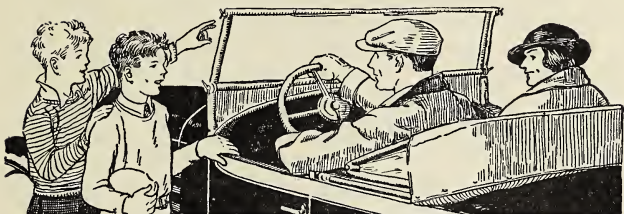
The six dots of the Braille cell are arranged and numbered thus: The capital sign, dot 6, placed before a letter, makes it a capital. The numeral sign, dots 2, 4, 5, 6, placed before a character, makes it a figure and not a letter. The apostrophe, dot 5, like the other punctuation marks, is formed in the lower part of the cell.

Ewing Galloway

OPENING NEW WORLDS TO THE BLIND

UNIT III. EXPLAINING CLEARLY

GIVING DIRECTIONS TO PEOPLE



Tourist (stopping two boys). Can one of you direct me to the post office?

William. Surely I can! Keep right on going up this street. Let's see now. If you turn that way up the hill on the cobble-stone street and around the park, I think to the right, you'll see a sign that says Cassaway Road or Cassidy. Well, I'm not sure what it says, but you can't miss it.

Tourist. I'm not certain I follow you, my boy. Could you make your explanation clearer?

Fred (speaking up). Do you know this city, sir?

Tourist. No, I don't.

Fred. Then you had better keep on going in the direction in which you are headed, that is, north. Turn right at the second traffic light, at Milestone Avenue. Go two blocks up the hill until you come to Central Park. Then turn to the left and go two blocks. There you will see a new stone building, which is the post office.

I. Which boy gave the clearer directions? Did he observe the guides given on page 84?

II. As a class, discuss occasions for giving clear directions to travellers. What devices, such as maps and diagrams, are most useful?

Guides for Giving Clear Directions

1. Suit your explanation to the inquirer's present knowledge of the situation.
2. Make your directions simple.
3. Tell them in good order, using the fewest possible steps and the fewest possible words.
4. Mention prominent landmarks and use other helpful devices for making the directions clear.

III. Working together, make a map of your province for a tourist's handbook. Each may then choose a place of interest to advertise to travellers. Collect the most striking and interesting information about the place you have chosen. Write an advertisement about it, explaining such things as these: its historical importance, why every traveller should see it, and how to reach it from your town.

Choose a committee to prepare for your tourist's handbook a section on the way highways are marked in your province. The committee may obtain information by writing a letter to the Department of Public Works.

IV. Write about one of the places or buildings listed below as you know it in your own town or city. For example, how large is the new golf course? Are visitors allowed? How good a course is it?

A large store

A famous statue

A sky-scraper

An important factory

A new airport

The oldest building

A beautiful park

The new golf course

V. Choose a partner and dramatize before the class one of the following situations. The class will decide whether or not you have followed the guides above.

1. A third-grade boy loses his way in the fair grounds. A junior-high-school boy directs him to the band-stand, where the little boy is to meet his mother.
2. A woman shopper asks the floor-walker how to reach the house-furnishings department.
3. The main highway to the next city is closed because of road repairs. The attendant at the filling station directs the tourist by another route.
4. Mrs. Brown takes her first lesson in driving the new automobile.
5. Mrs. Jones is having a guest for dinner. She gives directions to the cook about the dinner that she wants served.
6. A librarian explains to a high-school boy how to find the call number of a specific book that he wants.
7. A scout explains to a friend the best way to make a camp-fire.
8. A news-boy explains the route to a boy who has bought him out.

USING MAPS, PICTURES, GRAPHS, ETC.

Sometimes it is almost impossible to give clear directions or explanations without a map, a picture, a graph, a diagram, or a model. Such aids should be as clear and as simple as possible.

I. Study the picture on page 82. Are the explanations clear? Write your name in Braille.

II. Finish the explanation started below. How do the models pictured on page 86 help?

HOW TO MAKE SIMPLE TENTS AND SHELTERS

After making paper models, find a stack cover, a tarpaulin, a tent fly, or an awning, or buy some cotton cloth about ninety inches wide. Any of the shapes in the models that I will show you can be made from this piece

of material. You will also need rings for suspension and a pole or a rope for support. Guy ropes are used in the models pictured, and the tents are also pegged down to the ground.

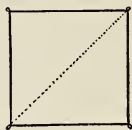


FIG. 1. SHELTER TENT (TWO-SIDED)

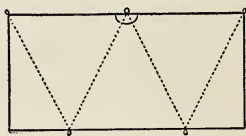


FIG. 2. SHELTER TENT (THREE-SIDED)

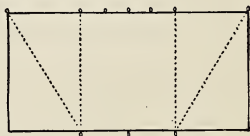
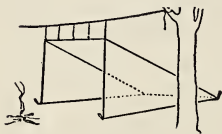


FIG. 3. BAKER TENT

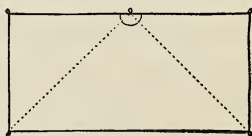
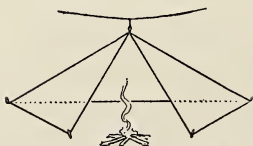
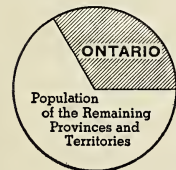
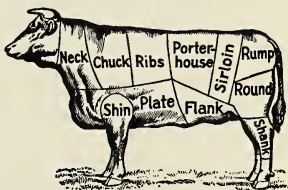


FIG. 4. RECTANGLE TENT

III. Explain how to do one of these things. Follow the guides on page 84. Use pictures, diagrams, or charts to help.

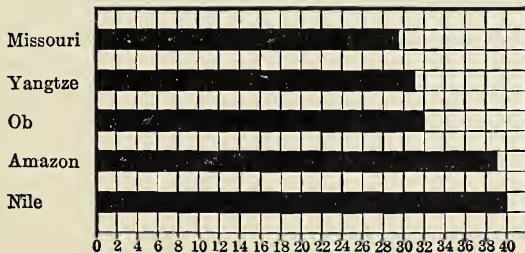
Wash a dog	Do magic writing	Plant tulip bulbs
Make coffee	Bait mousetraps	Press a silk dress
Skin a rabbit	Wash woollen hose	Make a bowline knot

IV. In her home-economics class Geraldine prepared a diagram like this to show where the different cuts of beef are to be found. For what purposes are the different cuts used?



V. In his geography class Dan was asked to show the population of Ontario relative to that of the Dominion of Canada, using round numbers from the last census. Explain how Dan made the circle graph pictured at the left, and write a title for it.

VI. Explain how the following bar graph was made:



Hundred Miles
LENGTHS OF FIVE RIVERS

VII. Make a graph for one of the following sets of facts or for some other set of facts suggested by your reading or studies. Choose the type of graph (line, bar, or circle) that best fits your facts. Explain your graph. The best graphs may be posted.

1. Show the number of pupils in your room relative to the entire school registration.
2. Using figures from a recent Canada Year Book, show the growth of population of Canada by decades from 1901 to the last census.
3. Show the following data on a graph:
62% of all accidents are in the open, as in traffic;
29% occur in industry, as around machines; 3% occur in schools, as on the playground; 3% occur in homes, as slipping in a bath-tub; and 3% are personal, as cutting your own finger.

VIII. Prepare to use one of these aids in giving an explanation of a topic that interests you:

An atlas	A diagram
A model	A bar, circle, or line graph
A relief map	A magazine illustration of how to
A pictorial map	make something

DIAGRAMMING THE PARTS OF A SENTENCE

A diagram shows how the parts of a sentence are put together. The subject may be separated from the verb by a vertical line, and a predicate adjective or a predicate nominative may be separated by a slant line.

1. Girls play.

Girls		play
(Subject)		(Verb)

2. Kittens are playful.

Kittens		are	\	playful
(Subject)		(Linking verb)		(Predicate adjective)

3. They are cousins.

They		are	\	cousins
(Subject)		(Linking verb)		(Predicate nominative)

4. That is she.

That		is	\	she
(Subject)		(Linking verb)		(Predicate nominative)

I. With the help of a blackboard diagram explain to the class how the following sentences are built:

- | | |
|-----------------------|---------------------------|
| 1. Mary studies. | 6. It was we. |
| 2. I am happy. | 7. They are friends. |
| 3. John may go. | 8. Train was late. |
| 4. Ruth is clever. | 9. Books are interesting. |
| 5. Dogs are faithful. | 10. Wind seems cold. |

The object of the verb may be separated from the verb by a vertical line, thus:

Bears like honey.

Bears		like		honey

II. Diagram the following sentences:

- | | |
|------------------------|-------------------------------|
| 1. Monkeys eat fruit. | 6. Children play games. |
| 2. Fire burns wood. | 7. Visitors saw parks. |
| 3. They like music. | 8. Silkworms spin cocoons. |
| 4. Light dazzles eyes. | 9. Man captured wolf. |
| 5. Girls pick roses. | 10. Indians hunted buffaloes. |

In explaining the relations of the parts of a sentence to each other, modifiers of the skeleton parts — subject, verb, object (or predicate adjective or predicate nominative) — may be placed below the word modified.

1. The girl from Calgary will play with us today.

girl		will play
The		with us
from Calgary		today

2. The lecture which we heard was extremely interesting.

lecture	was \ interesting
The	extremely
which we heard	

3. John is my best friend.

John	is \ friend
	my
	best

4. Yesterday my sister baked a cake.

sister	baked	cake
my	Yesterday	a

5. The man whom you saw will bring the ice-cream which we ordered when he comes.

man	will bring	ice-cream
The	when he comes	the
whom you saw		which we ordered

III. Use diagrams to explain these sentences:

1. As we waited, a man with a basket questioned us.
2. After he had gone, the car for Rock Park came.
3. When we arrived, we were greeted with cheers.
4. Snow will soon cover the tops of the mountains.
5. Beautiful Rock Park will then be closed.
6. That is the book which I have just read.
7. Anxiously we watched the man on skis.
8. We saw him when he landed on the slope.
9. The hill in the park is not very steep.
10. Perhaps we can coast there after school.
11. When the lake has frozen over, we can skate.
12. These cold days are invigorating.

MAKING CLEAR EXPLANATIONS

I. In the explanations that you have made in this unit, which of the following guides have you observed? What changes would you make in the list?

Guides for Explaining Clearly

1. Be well acquainted with what you are explaining.
2. Organize in your mind what you are going to say.
3. Give accurate and definite information.
4. Omit all unnecessary details.
5. Tell the steps one at a time in the right order.
6. Use a simple map, chart, model, or diagram to make your meaning clear.

II. Did the boy who made the following explanation observe the guides above?

HOW TO MAKE A BOOK

First of all, choose a large sheet of paper and decide how many times you will fold it to make the desired size of pages. Fold each sheet end to end and then end to end again, making four sheets or eight pages. After folding to the size you want, cut all the folded edges except the back (illustration 1, page 92), and you have your first section, or *signature*.

When you have made as many signatures as you need, sew them together with a back stitch, through two signatures and back over one. Do this at eight or ten places across the back (illustration 2). You can examine the sections and the stitching in an old book with its cover off.

Next, paste a strip of strong, thin cloth (called the *super*) over the back of the sections, leaving an inch at each side to attach to the cover (illustration 3). A piece of strong paper as wide as the backs of the sections may be pasted over the cloth.

After all this is done, you will need for the cover two pieces of cardboard a little larger than the pages. Paste these to the super on either side (illustration 4). Then cut your cover material — paper, cloth, oilcloth, or leather —

long enough to extend from the inside of one cover to the inside of the other, so that there will be no loose or rough edges. Finally, you may paste down the cover and line the book with a long sheet of paper, which will also furnish a fly-leaf (illustration 5).

(1)



(2)



(3)



(4)

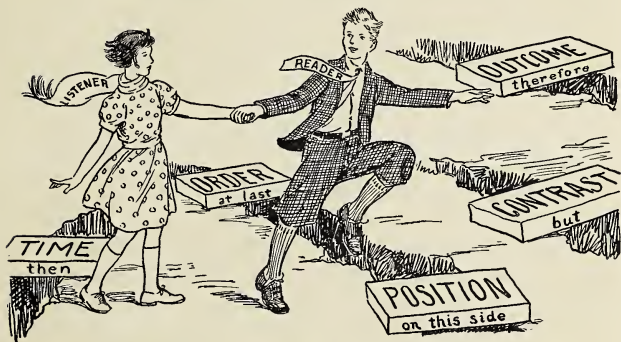


(5)

After reading the account of "How to Make a Book," hold a class discussion of the questions that follow:

1. How did the speaker prove that he knew his subject thoroughly?
2. What kind of plan or outline do you suppose he made before giving his talk?
3. How might the divisions of his outline have been labelled?

4. A speaker often pauses or shifts his position just before taking up a new division of his subject. How does a writer indicate a change in the subject?
5. How does the paragraphing of explanations differ from that of stories such as you wrote in Unit II? What other "stepping stones" do not apply to explanations? Why not? (See page 47.)
6. What *carry-over* or *transitional expressions* were used in the explanation on pages 91 and 92?



TRANSITIONAL EXPRESSIONS BRIDGE THE GAPS
FOR READER AND LISTENER

III. Add adverbs, prepositional phrases, and subordinate clauses to the transitional expressions listed below :

Adverbs	Prepositional Phrases	Subordinate Clauses
next	in the meantime	as I have told you
then	in the end	when we had finished
meanwhile	at that time	before the men returned
afterwards	in those days	since this had failed
furthermore	on the other hand	while they were waiting

IV. For what purposes should transitional expressions be used in speaking and writing? Why should we avoid

using too many of them or using the same ones too often? What new guides for good explanations might you now add to your list?

V. Use your guides in preparing and giving an oral explanation of one of the following. To keep the correct time order, make a brief outline of your explanation.

- How snow is formed
- How to start a car
- How to poach eggs
- How aeroplanes find their way at night
- How a fish breathes
- How to pitch a tent
- How to build a camp-fire
- How to read a gas meter
- How to select seed corn
- How to give artificial respiration
- How the brake on a bicycle works
- How to borrow books from a public library
- How to become a Boy Scout (or a Girl Guide)
- What the cause of day and night is
- How to bind up a dog's broken leg

VI. Choose another topic like one of those above, and write your explanation. What new guides for written explanations should you observe? The best papers may be considered for a class or school publication.

USING CLEAR DEFINITIONS

"Pigs is pigs!" is a humorous old saying. But if you were trying to describe a pig to a person who had never seen one, this definition would not do. What would you say?

In the explanatory talks so far given, which speakers have informed their audiences most exactly by clear definitions of new words?

Which of the following definitions of *super* would you consider best? Why?

1. The super covers the back of the book.
2. The super is a strip of strong, thin cloth pasted over the back of the sections of a book and extending about an inch beyond the back at each side.
3. The super is where the back of the book is pasted.

A clear definition of a noun is one that puts the noun in its proper class and then states its particular or special qualities. The words *when* and *where* are not needed because a predicate nominative should complete the linking verb, thus:

A hangar	is	a shelter	for aeroplanes and dirigibles.
(Noun to be defined)	(Linking verb)	(Predicate nominative, which puts the noun in its proper class)	(Adjective modifier, which states the particular qualities or uses)

I. Copy the following, filling in the blanks with the *class* and *particular* quality or qualities. Make additional exercises of your own. Why must the word *a* sometimes be changed to *an* in your definitions?

1. A dromedary is a ____ with ____.
2. A spruce is a ____ belonging to ____.
3. A triangle is a ____ having ____.
4. A hurdle is a ____ to be ____.
5. A mangle is a ____ used for ____.
6. A vehicle is a ____ for ____.
7. A typewriter is a ____ for ____.
8. A tariff is a ____ on ____.
9. A petition is a ____ for ____.
10. A debtor is a ____ who ____.
11. A square is a ____ having ____.
12. A sergeant is a ____ in ____.
13. A granary is a ____ in which ____.

14. A museum is a ____ for ____.
15. A hot-house is a ____ for ____.
16. An ostrich is a ____ with ____.
17. A syllable is a ____ of ____ which is ____.
18. Alfalfa is a ____ used for ____.
19. A leopard is a ____ with ____.
20. A camera is a ____ for ____.

II. Explain the difference between the following. Use as simple and exact definitions as you can.

- | | |
|---------------------|--------------------------|
| A coupé and a sedan | A sofa and a chair |
| A gate and a door | A watch and a clock |
| A pen and a pencil | A garage and a hangar |
| A broom and a rake | A bicycle and a tricycle |
| A bay and a strait | A hexagon and a triangle |

III. Make a list of guides for good definitions.

WATCHING YOUR SPEECH

I. Appoint a committee on good speech. The members of the committee will observe the speech errors of your class. Then they will suggest ways of mastering these and other difficulties:

1. Misplacing prepositional phrases
2. Mispronouncing or enunciating poorly
3. Misusing prepositions, such as "in back of" instead of *behind*
4. Using vague words like *nice*, *good*, and *fine* when more exact terms are needed
5. Failing to use compound elements or sentences where desirable
6. Using incorrect forms of pronouns after prepositions
7. Using superfluous prepositions, such as *of* after *off*
8. Failing to make verbs agree with compound subjects

II. Stumbling over the pronunciation of words prevents clear understanding. Divide into groups and practise reading aloud the following sentences. Use the dictionary to find the correct pronunciation of the italicized words.

1. The *generator*, the *carburetor*, and the *accelerator* are important parts of an *automobile*.

2. For *instance*, an *advertisement* for a *grocery* or a *confectionery* store ought to *illustrate* such *victuals* as *salmon*, *tomatoes*, *bouillon*, *bananas*, *pistachio* nuts, *almonds*, or other *merchandise* to increase Mrs. Eatmore's appetite.

3. When reading a *poem* in your *literature* book, it is wise to consult your *dictionary* for the *pronunciation* of words you do not know. It *syllabicates* them and has *diacritical* marks on the letters. It often defines them by *synonyms*.

4. This *experiment* requires an *aerial* and other *comparable apparatus*.

5. By looking in the *appropriate column* you can find *whether* the *theatre* is having *drama* or *vaudeville*.

6. The *hospitable* host *often* invited us to share the warmth of his glowing *hearth*.

7. Find your *height* and your *weight*.

III. Divide into groups. After you are sure of the pronunciation of each of the following words, make up sentences using them and practise reading the sentences aloud.

khaki	compass	hospitable
piano	envelope	arithmetic
alien	exquisite	hexagonal
hearth	economics	architect
iodine	albumen	stationery
leisure	geometry	encyclopedia
coyote	gladiolus	handkerchief
genuine	biography	parenthetical

USING COMPOUND AND COMPLEX SENTENCES
IN EXPLANATIONS

✓ I. Why are the sentences below poor compound sentences? Change them into good complex sentences, like the one which is done for you. Show the proper relation of the italicized subordinate idea to the principal idea by using the subordinate conjunction given in parentheses and omitting the co-ordinate conjunction.

1. *The report came from reliable sources*, and he did not believe it. (although)
Although the report came from reliable sources, he did not believe it.
2. *The pattern was not the right size*, and the dress does not fit. (because)
3. *Tomatoes contain valuable vitamins*, but they were once thought to be poisonous. (although)
4. *The climate of the Amazon valley is hot and unhealthful*, and few civilized people live there. (because)
5. *A man shows that he is careful and reliable*, and he is given responsible work to do. (when)
6. *I was hunting for John's lost ball*, and I found a fifty-cent piece in the grass. (when)
7. *Jack can fix this typewriter*, and we shall let him do so. (if)
8. *You are looking for a book on puppets*, and please look for a book on costumes, too. (while)
9. *The thunder roared*, and it did not rain. (although)
10. John was on his way to the bakery, and *I saw him*. (when)
11. The bridge fell with a crash, and *the automobile was crossing it*. (while)
12. *The engineer planned the bridge*, but it collapsed. (although)
13. Jane could not go, and *she had work to do*. (because)

14. *You come*, and I will meet the train. (if)
15. The play succeeded, and *we worked hard to produce it*. (because)

II. In the sentences that you rewrote for exercise I above, underline the subject of each clause once and the verb twice. Notice that the entire subordinate clause modifies the verb in the principal clause. Tell what verb each subordinate clause modifies. Give the reason for any commas you used.

III. Change the following poor compound sentences to good complex sentences. Place the principal idea in the principal clause and the subordinate idea in the subordinate clause.

1. You like this book, and you may have it.
2. The announcement was made, and everybody gasped.
3. He studied late, and he wanted to finish his book report.
4. We expected company, and we had everything prepared.
5. I have worked three weeks on this cabinet, and it is not yet finished.
6. He is over seventy years old, and he still does the work of a young man.
7. The girls were looking for nuts in the woods, and they were frightened by a band of gipsies.
8. You can get a good atlas, and then I am sure you will find the information you want.
9. Phil found a big patch of mushrooms, and he was looking for fire-wood.
10. They saw land, and they shouted for joy.
11. They were afraid, and they were among friends.
12. She cried for help, and no one heard her.
13. John went coasting, and he had no homework.
14. We were fishing, and we were as still as mice.

IV. Which of the sentences in the following explanation should be changed to complex sentences? Why? Which may stand as compound sentences or simple sentences with compound parts?

HOW TREES GROW

You can examine the end of a cut tree-trunk, and you will see rings in the wood. Just under the bark there is a soft layer. This grows in both directions, and it forms bark on the outside and makes wood on the inside. Each winter the growth slows up, and in the spring it becomes more rapid, so that marked rings of growth result. Each ring represents a year of growth, and we can tell the approximate age of the tree by the number of rings.

Rewrite the paragraph above, making the suggested improvements in sentence structure.

V. Is the relation between the ideas in each of the following sentences clear? If not, rewrite the sentence. In each case explain why you changed the sentence as you did.

1. When Lord Beaverbrook lived in Canada, he was a boy.
2. Although these paints are not satisfactory, they were mixed by an expert.
3. When Aunt Martha bought these tapestries, she was in Japan.
4. Although he did not recognize a piece of anthracite coal, he has studied geology for years.
5. I was setting the table when the earthquake occurred.
6. Because some men are trappers, furs are valuable.

Complex sentences must be constructed so that the more important idea is in the principal clause; otherwise the tail seems to wag the dog.

Make other sentences for practice.

WHAT HOBBIES CAN YOU EXPLAIN?

I. Hold a class discussion on the reasons why everybody should have a hobby. Discuss also the truth or the falsehood of each of the following statements:

1. Every boy and every girl should have a hobby.
2. A hobby provides pleasure for spare time.
3. People now-a-days have more leisure than they used to have.
4. A hobby can be a lifelong adventure.
5. A hobby is an expensive pastime.

II. Write a paragraph suggested by one of the following topics:

My Friend's Hobby

A Rich Man's Hobby

An Unusual Hobby

An Invalid's Hobby

An Inexpensive Hobby

A Great Man's Hobby

III. Perhaps you will want to hold a Hobby Fair, where each pupil exhibits something that he has made as an outgrowth of a special interest. Why should the date for the fair be announced far in advance? What committees should be chosen to advertise the fair, to receive displays, to arrange the displays after they have been received, and to write invitations to parents and friends?

MAKING ANNOUNCEMENTS

I. What guides can you suggest for making posters and advertisements to announce such things as these?

1. An issue of the class or school paper
2. An assembly program, play, or entertainment
3. A paper, cookie, or any other school sale
4. Health, Safety, Music, or Better Speech Week
5. An athletic game or an exhibition

Draw rough plans of posters and write advertisements suitable for your school activities.

II. Use the occasions listed on page 101 in making announcements to your class. In what ways is a good announcement like a good advertisement? What must it contain in order to be very clear and effective?

USING SUBORDINATE CLAUSES IN EXPLANATIONS

I. The changes in the paragraph below show how Warren improved a part of his explanation by using the words *who*, *whom*, and *whose*. Read the sentences first with, then without, the corrections. Which version do you prefer? Why?

First, there are the patrolmen ^{who} ~~and they~~ go about on regular beats. Others ^{whom} ~~we~~ see on corners directing traffic, ~~and they~~ are called traffic officers. ^{Finally, some officers} ~~A third group~~ belong to the detective bureau. ^{whose} ~~and their~~ work concerns criminal cases.

Lawrence revised his sentences by using *which* and *that* as follows:

My home-made camera is a box ^{which} ~~and it~~ has a pin-hole in the front end. Brightly colored objects send through the hole rays of light ^{that} ~~and these~~ form an image at the back of the box. I made the camera and Bill made the tripod. ^{which} ~~and it~~ demonstrates the principle of all cameras.

What words did Lawrence eliminate when he made the substitutions? Notice that before the last sentence was improved, the word *it* incorrectly referred to *tripod*.

II. The italicized groups of words in the sentences below are subordinate clauses. Why?

1. The runners *who touch the goal* become guards.
2. Any players *whom they catch* must begin again.
3. The prisoners return to the captain *whose side they support*.
4. The guards *by whom they are tagged* score a point.
5. The goal *which they have defended* remains safe.
6. The team *that gets ten points first* wins the game.

Can you find the subject and the predicate of each subordinate clause above? If not, try putting the groups in their natural order. Thus, in sentences 2 to 5: *they catch whom, they support whose side, they are tagged by whom, they have defended which*.

III. Discuss the answers to these questions:

1. What is the subject of the verb *touch* in the first sentence above?
2. What is the object of the verb *catch* in the second?
3. What word modifies the noun *side* in the third?
4. What is the object of the preposition *by* in the fourth?
5. What is the object of the verb *have defended* in the fifth sentence?
6. What is the subject of the verb *gets* in the sixth?

EXPLAINING THE USE OF RELATIVE PRONOUNS

The words *who*, *whom*, *whose*, *that*, and *which* are pronouns. Within a clause these pronouns have the same uses that any noun or pronoun has. They are usually used as subjects or objects of verbs, but sometimes they are objects of prepositions or possessive modifiers.

I. Copy the subordinate clauses from the following sentences. Explain how each italicized word is used in the subordinate clause.

1. The author *whose* novel we read in class is famous.
2. The play *that* we gave was about him.
3. Next month we are going to produce a play *that* our class wrote.
4. The director *whom* we have asked to take charge has had a great deal of experience.
5. The boys and girls *who* are to take the principal parts have already begun to study.
6. The boys for *whom* our committee is waiting have made the settings.
7. Many of the costumes *that* are required can be made in the sewing class.
8. Our Fido will do nicely for the dog *which* enters in the last act.
9. Is it Mary *who* is going to take the part of a teacher?
10. The date *that* we have chosen for our play is May 2.

II. The pronouns italicized above are **relative pronouns**. Each relative pronoun connects the **relative clause** (the subordinate clause that it introduces) to a noun or a pronoun in the principal clause. This is the **antecedent** ("going-before" word) of the relative pronoun. It is also the word modified by the relative clause, which is therefore an adjective clause. For example:

The date that we have chosen for our play is May 2.

In this sentence, *that* is a relative pronoun, and *that we have chosen for our play* is a subordinate relative clause used as an adjective modifier of the noun *date* in the principal clause. Why is this sentence a *complex sentence*? (See page 63.) How does it differ from the complex sentences on pages 60 to 63?

In the sentences of exercise I, page 104, tell what noun each relative clause modifies.

III. Explain to the class the use of relative clauses. Give examples of your own.

IV. Copy the following sentences, underlining the subordinate clause once and the relative pronoun twice:

1. The man whom you saw was my father.
2. The bridge which they built collapsed.
3. For Thanksgiving we had a turkey that weighed twenty pounds.
4. Those who laugh first do not always laugh last.
5. The snow that fell last night did not last long.
6. We have a great Dane which has taken several prizes.
7. The author whose book you just read is not very old.
8. The game which occurred Saturday was well played.
9. We ate the lunch which Mother had prepared.
10. The essay that is the best wins the prize.

V. Rewrite the following paragraph, using relative pronouns to correct the loose connection of ideas:

Sugar is a fuel, and it releases energy in the body. But sugar does not contain minerals, and our body needs these. A person eats candy between meals or in place of meals and deprives his body of other better fuels. I stopped a fat boy the other day and asked him what he eats for lunch. I also asked another boy, and his weight was about normal. Their answers proved what I have just explained.

PUNCTUATING RELATIVE CLAUSES

Because the relative clauses below are merely explanatory and could be omitted, we set them off with commas.

Our automobile, *which is parked over there*, is junk.

This book, *which you have probably read*, tells a great deal about the Yukon.

Notice that if the relative clauses below are omitted, the sentences either do not make sense or they have different meanings. Such clauses must not be set off by commas.

An automobile *that will not run* is worse than none.
Food *that is spoiled* is harmful.

Copy the following sentences, putting commas where they are needed to set off purely explanatory relative clauses that could be omitted:

- ✓ 1. Our class which now numbers forty has begun the study of "Evangeline."
- ✓ 2. A tent that leaks is no good at all for a camping trip.
- ✓ 3. A chicken that is molting its feathers is a sorry-looking spectacle.
4. Ask Jerry whose models are the best in the room to show you how he makes them.
- ✓ 5. A boy for whom mathematics is hard should not try to be an engineer.
- ✓ 6. Brother John whom you met yesterday plans to enter college next year.
7. Miss Jones who is now in Europe has a degree from the provincial university.
- ✓ 8. A person who cannot spell correctly will make a poor stenographer.
- ✓ 9. Summer which arrived rather late this year passed all too quickly.
- ✓ 10. A boy who is clean and neat is usually popular with his fellow students.

OTHER INTERESTING THINGS TO DO

I. Make a School Guide Book for the use of visitors to your building.

II. Working as a group, write guides that will be helpful in doing each of these things:

1. Memorizing a poem
2. Making an outline
3. Studying spelling demons
4. Announcing a program
5. Applying for a job
6. Speaking over the radio
7. Interviewing a business man or woman
8. Finding a subject in an encyclopedia

III. Make poster diagrams to explain the relation of words in a sentence.

IV. Working alone or with a small group, write directions to be followed in each of the following situations:

1. In planning a school bus route
2. In carrying out a Dramatic Club project
3. In using and caring for library books
4. In emptying a school building in a fire drill
5. In regulating traffic at a busy street corner
6. In introducing a boy to a girl; a man to a woman; a child to your teacher; a chum to your mother



V. Write the directions for finding your way in the woods that you think the man in the picture above might be reading.

VI. Examine magazines, dictionaries, and encyclopedias for good diagrams and explanations of everyday things. Bring several to class, if possible, and discuss them with your classmates.

VII. Think of a one-day trip that you have taken and write a brief description of the interesting spots you saw that others might enjoy seeing. Give detailed directions, so that anyone taking this trip would not get lost or miss any of the interesting scenes.

USING THE LIBRARY

Investment in knowledge pays the best interest.

BENJAMIN FRANKLIN

Ackley, Edith Flack . . .	<i>Marionettes; Easy to Make; Fun to Use</i>
Baker, Robert Horace . .	<i>When the Stars Come Out</i>
Commings, Dorothy Berliner	<i>Making an Orchestra</i>
Darrow, Floyd L.	<i>Boys' Own Book of Science</i>
Dixie, Raymond	<i>Boy Magician</i>
Gibbard, Mabel Kitty . .	<i>Hobbies for Girls</i>
Gibson, Charles Robert . .	<i>Chemical Amusements and Experiments</i>
Hamilton, Edwin T. . . .	<i>Handicraft for Girls</i>
Hamilton, Edwin T. . . .	<i>Popular Crafts for Boys</i>
Harney, Laura B.	<i>Skycraft Book</i>
Hine, Lewis W.	<i>Men at Work</i>
McMillen, Wheeler	<i>Young Collector</i>
Outhwaite, Leonard	<i>Unrolling the Map</i>
Reck, Franklin M.	<i>Automobiles from Start to Finish</i>
Williams, Archibald	<i>How It Works</i>

The Boy Scout Handbook

The Girl Guide Handbook

MAGAZINES

Hobbies

Leisure

Sport

Needlecraft Magazine

Popular Mechanics Magazine

Radio News and the Short-Wave

REVIEW, TEST, AND PRACTICE

USING THE RIGHT RELATIVE PRONOUNS

Observe the following differences in the use of relative pronouns:

Who, *whom*, and *whose* refer to persons. *Whose* also refers to animals and things.

the man *who* sings

a horse *whose* bridle does not fit

Which refers to animals or things.

the dog *which* I saw the stone *which* rolled

That refers to persons, animals, or things.

the lawyer *that* came

(but not "Mr. Harris that came")

a book *that* I read the bear *that* he shot

Practice. Fill each blank with the correct relative pronoun as you read these sentences aloud:

1. The doctor ____ bought a new car yesterday has gone to the country.
2. We have found the tin soldier ____ we lost Monday.
3. John and his cousin, ____ enjoy football more than I, have bought tickets for the season.
4. We have adopted the kitten ____ came to our door.
5. The rabbit ____ Jake caught is now quite tame.
6. He found a cub ____ mother was dead.
7. The bird ____ you hear singing is a thrush.
8. We met the man ____ was visiting them.
9. Children ____ believe in Santa Claus enjoy Christmas most.
10. The light ____ you see over there is in the lighthouse.
11. We sat and watched the fire ____ was dancing in the fire-place.
12. Helen's room, ____ is on the second floor, is dark.

FINDING SENTENCE FRAGMENTS

Test I. Write the numbers of the following word groups that are not complete sentences:

1. Many people who have become old and feeble worry about trivial matters.
2. Which was discovered years ago but never used.
3. The girl who won the prize is my cousin.
4. Which was set afire by a careless camper.
5. For whom we planned the entertainment.
6. The boy who is chosen must be an expert swimmer.
7. About whom we were talking.
8. Which proves that I was right.
9. Many animals that are now domesticated were formerly wild.
10. Which we are going to see.
11. That shone from the window.
12. Who can play the harp as well as Mary.
13. Whom we saw at the game.
14. Which had run away.

A relative clause must never be written as a complete sentence. It must always be written as a part of the sentence that contains the noun or the pronoun to which the relative pronoun relates. If we say *Which the boys found on their way to school this morning*, we do not know what the boys found because we do not know the antecedent of *which*. The statement is therefore not complete.

Test II. Write the numbers of the following word groups that are not complete sentences:

1. Which I found in the library last week.
2. Whose coat was found lying in the hall.
3. I will make a diagram that will show you.
4. To whom we are going to give these toys.
5. This is the desk that was on exhibition last week.

6. Fred knows a place that is not far from here.
7. Which grew along the road.
8. Who entertained us on our way home.
9. Of whom they were speaking when you came in.
10. Come immediately.
11. The deer that I saw when we were at camp.
12. Tell me the story.
13. Which was injured in the fight.
14. That I was telling you about.
15. The hawk that was flying over us swooped down.

Test III. Copy the sentence fragments in Tests I and II and make them into complete sentences.

PUNCTUATING RELATIVE CLAUSES

Test. Copy the following sentences, punctuating the relative clauses correctly :

1. I bought Robert Louis Stevenson's *Kidnapped* which is one of my favorite books.
2. The driver whom we hired was not well acquainted with the roads.
3. A country which makes no plans to conserve its forests will some day find itself at a disadvantage.
4. We asked Jean whom we had chosen as leader how to answer the question.
5. A boy or a girl whose health is poor is handicapped in school.
6. He will play the part of Puck whose other name is Robin Goodfellow.
7. Brother Bill who is always candy hungry made constant trips to the kitchen.
8. She made an angel cake which did not rise as it should have done.
9. He owns a horse that has won many prizes at the local fair.
10. I found a book that has stories about Joan of Arc.

Practice. If you made mistakes in the punctuation exercise on page 111, review carefully the explanation given on pages 105 and 106. Then copy the following sentences, punctuating them correctly:

1. Athletics that endanger the lives of the contestants should be prohibited.
2. George Brown who won first prize for three years is going to study architecture.
3. I reported on printing in which I am much interested.
4. All men who value their reputation tell the truth.
5. A housewife who does not serve her meals tastefully is forgetting an important part of her duties.
6. Harold took the new car that was parked in the driveway.
7. Uncle Nat has gone fishing with the man whom he met last spring.
8. Mother saw Vera to whom she gave my book.
9. This basket which will have many uses was made in Mexico.
10. The zebra which is a native of Africa is rapidly becoming extinct.

USING THE CORRECT FORM OF THE RELATIVE PRONOUN

Test. Copy the following sentences, filling each blank with either *who* or *whom*:

1. I hope you will give these flowers to someone _____ will appreciate them.
2. I know a person _____ would like them.
3. The children for _____ we were waiting came at last.
4. The little boy _____ is crying has lost his book.
5. The boy with _____ I went was a good swimmer.
6. The visitor _____ you invited was very pleasant.
7. He questioned everyone _____ he saw.

8. That is the boy ____ found my book.
9. We are going to study about Brock, the general ____ was aided by the Indian chief, Tecumseh.
10. They say he was a man ____ people admired and respected.

The relative pronoun is more than a connective. It has a part to play in the clause.

In the following sentence the relative pronoun *who* is the subject of the clause:

The boy *who recited so well* is my cousin.

In the following sentence the relative pronoun is the object of *met*, the verb of the clause. For this reason the objective form *whom* is used.

The boy *whom we met* was lame.

In the following sentence the relative pronoun *whom* is the object of the preposition *for*.

The boy *for whom this suit was made* has outgrown it.

Practice. Fill each blank with *who* or *whom* as you read these sentences aloud:

1. On our street lives a man ____ is a writer.
2. The actors ____ gave the play received a great deal of praise.
3. We are going to meet an uncle ____ we have never seen.
4. The man to ____ you refer is the English teacher.
5. We are going to visit friends ____ live in the West.
6. The hunter ____ shot the deer lived by the lake.
7. The lecturer ____ we liked so well is coming again.
8. The contestant ____ many thought would win the prize ranked third.
9. The artist ____ painted the picture became famous.
10. The stranger beside ____ I sat was kind to me.

Practice. In each of the following sentences find the relative pronoun and its antecedent. Decide whether the antecedent is singular or plural. Then from the parentheses choose the verb form to agree with it, and read the sentence.

1. The only one of the girls who (do, does) not like olives is Sue.
2. Some of the boys who (were, was) in the accident received injuries.
3. The only book on the shelves that (tell, tells) about aeroplane design is this one.
4. Several of my friends who (live, lives) in the West visited me recently.
5. Only one of the men who (go, goes) tomorrow will drive a new car.
6. Neither of the pupils who (sit, sits) in front of me could answer the question.
7. The only one of the questions which (was, were) answered was the one about the leech.
8. The only one of the men who (was, were) nominated was Dr. Johnson.
9. One of the papers which (was, were) lost belonged to Father.
10. The director sent back to camp one of the scouts who (have, has) been on duty.
11. Some of the boys who (come, comes) for work every Saturday were delayed by the snowstorm.
12. She introduced one of the visitors who (is, are) attracting so much attention.
13. Neither of the girls who (draw, draws) well came to the committee meeting today.
14. Among the birds that (fly, flies) about in our yard I observed a tiny humming-bird.
15. Only one of the travellers who (go, goes) away Saturday will return to establish his home here.



H. Armstrong Roberts

NEWS FOR ALL THE FAMILY

UNIT IV. WRITING FOR PUBLICATION

THE STORY OF NEWSPAPERS

What section of the newspaper do you read first? Why? Ask several older persons what section they read first and why.

I. Let the class select a discussion leader, and let each member of the class prepare to discuss subjects such as the following:

1. Estimate the number of people employed in a single newspaper establishment in a city near you. What kinds of work do they do? If possible, visit a newspaper plant and observe the work that is being done there. But first of all read the article on "Newspapers" in *Compton's Pictured Encyclopedia* or in *The World Book Encyclopedia* or in any other good reference book found in the library.
2. How many newspapers does your city, town, county, or community publish? What are their exact names? What do the names mean?
3. What weekly magazines are chiefly news weeklies? What advantage have they over newspapers? What are your favorite news broadcasts by radio?
4. How is it possible to sell for a few cents a newspaper that often contains material enough for a good-sized book?

II. How many of the guides given on the next page did the discussion leader observe in the discussion about newspapers?

Guides for Leaders of Discussions

1. Keep the speakers to the subject.
2. Give everyone a chance to talk.
3. Keep the discussion orderly and peaceful.
4. Keep the discussion moving forward.
5. Summarize the discussion or have it summarized by some member of the group.

III. Bring to class a copy of any newspaper that interests you. Discuss the following features of this newspaper:

Size	Sections
Quality of paper	Special features
General appearance	Advertisements
Time of issue	Size and quality of type

IV. Choose a leader and hold a class discussion on one or more of these questions or any others of your own choosing:

1. Should one believe everything he reads in a newspaper? (Give reasons for your answer.)
2. How do newspapers create public opinion?
3. Do newspapers tend to distort facts in order to make people believe what they want them to believe? Can you find examples to prove your point?
4. What are the names and the places of publication of some of our nationally known newspapers? What makes them so well known?
5. What are several of the outstanding newspapers in your community? in your province? in your section of the country?
6. What are the relative values of newspapers and the radio in modern communication?

PLANNING AN EXHIBIT OF NEWSPAPERS

I. Plan an exhibit of newspapers for your room. Discuss whether you will include the following:

1. Newspapers of your own city or community
2. Newspapers of your province
3. Nationally known and important newspapers
4. Samples of foreign newspapers
5. Young people's newspapers or periodicals, such as *Current Events*
6. Newspapers of long ago
7. Special anniversary editions of any newspaper
8. News weeklies, such as *Time*, *London Times*, and *The Financial Post*

Divide the class into committees and let everyone have a part in planning the exhibit.

II. Study the newspapers that you collect to discover how to label them for your exhibit.

III. Another way to plan your exhibit would be to show the special pages of various newspapers: a theatre page, a children's page, pages or departments given over to sports, music, radio, travel, and so on. Give a label to each. Tell for whom each is written.

IV. Arrange an exhibit of suitable comic strips and tell the newspaper from which each was taken. Divide the class into groups. Each group may select a comic strip and together write a paragraph that points out the connection between the strip and other sections of the paper. For instance it may illustrate a social problem, some science or invention, some incident of everyday life, or some trait of human nature. Tell whether the strip is educational or entertaining or both. Give reasons why you do or do not read this strip regularly. Display the paragraph with the strip.

V. What standards for judging newspapers can you add to the following? Bring to class copies of newspapers and judge them by these standards:

Guides for Judging Newspapers

1. A good newspaper should be printed in legible type on substantial pulp paper.
2. It should show variety in make-up.
3. Its appeal should be to reason rather than to feelings or to prejudices.
4. It should give accurate information.
5. It should advertise only reliable products and firms.

VI. Select pupil cartoonists to draw comic strips. The pictures below may help, or the class may be asked to contribute ideas for the action and wording. Display the strips on the bulletin board.



VII. Discuss the following paragraph, which was written by Belmont Farley, a noted newspaper man:

Your daily study of the newspaper in school will mean much to your future. Upon the newspaper you must depend

through life for most of your knowledge of what is going on about you. First, choose a good newspaper. Then read it regularly. Remember what you read. Interpret the significance of the happenings of your day. Know the men and the daily acts of your time.¹

MAKING A CLASS NEWSPAPER



I. Have you or your classmates ever published a newspaper? Where did you get your news?

Discuss the duties of the following staff members:

Editor-in-chief

Feature editor

Business editor

Copy-readers

News editor

Cub reporters

Society editor

Sports editor

II. Here are four **leads** (opening sentences) for news stories that were written for a school newspaper. In which one did the reporter gather the news through an interview? through attending a meeting? through obtaining an official announcement?

1. Boy Scout training classes in general troop management will start Oct. 15 and continue for eight sessions, meeting on Tuesday and Thursday evenings from 7.30 to 9.30 o'clock, according to an announcement by Mr. George Smith, leader of Troop 26.

¹ From *Modern Literature*, February 19-23, 1934. Used by permission of the American Education Press, Inc.

2. "The Self-government Association of the Watson School is largely responsible for the splendid spirit of our school," said Principal H. R. Davis when interviewed yesterday.

3. A. W. Redmond, manager of the Alberta Automobile Association, spoke today on safety to pupils of Central School. He told patrol boys, "You have the biggest job you will ever have, because you are saving human lives."

4. To show the results of their year's work, members of the Junior U. F. A. of the Round Grove District are holding a handicraft exhibit on Friday evening at the school building. The meeting is open to the public.

Guides for News Stories

1. Tell *who*, *what*, *when*, *where*, and sometimes *why* and *how* in the opening sentences (the lead) of your news story.
2. Put first the items of greatest news value.
3. Be accurate. Give the facts, not your own opinions.
4. Put the least important points last. A news story does not have a climax.
5. Write briefly and concisely. The reader wishes to get the news as quickly and easily as possible.

III. Discuss the guides above for writing news stories. From newspapers select news stories to illustrate each of the points, and read them aloud to the class.

IV. Show how the following news story does or does not conform to the guides above:

EXOTIC FRUITS TEMPT TOURISTS

Miami, Florida, Dec. 5. — Rose-perfumed apples, plums that grow on hedges, grapes that ripen on trees, and cherries

that look like tomatoes are among the curious fruits and trees to which northern guests in Miami are being introduced this winter.

All sub-tropical oddities are edible, and jellies, preserves, and wine can be made from the rose apple, the sea grape, and the red Carissa plum, which comes from Africa.

Among the trees which have been transplanted to Miami is the silk cotton, which attains a height of 30 feet and produces a silky floss in pods which is used to stuff cushions, mattresses, and life preservers.

The Columbus Dispatch

V. Divide the class into committees to do the following assignments or others like them:

1. Write an account of an assembly meeting, of a special talk that a speaker has given in your school, of a program given by any class, or of a visit by the school inspector or some other prominent person.
2. Write news stories of the activities of the clubs of your school. Include the election of new officers, special plans and projects, announcements of future meetings, and accounts of parties given.
3. Find out whether any new books have been received in the library, whether the librarian has any special plans to announce, or whether any new arrangement of books and magazines has been made. Write the announcement after an interview with your librarian.
4. From announcements on the school bulletin board, write accounts of interesting contests, exhibits, or other events. What publications will print such accounts for you?
5. Interview someone who has an interesting hobby or invention.
6. Ask the teachers and pupils for "personal" news of absences, trips, vacations, and social affairs.

WRITING HUMAN-INTEREST STORIES

A type of news story that is more concerned with arousing interest in characters than in reporting news is called a human-interest story.

I. Read the following paragraph and discuss it:

One of this continent's most successful magazine editors, Edward Bok, was a poor Dutch immigrant. He spent less than six years in school. Somehow, as a telegraph boy making \$6.25 a week, he saved enough money to buy an encyclopedia of famous people. He read it carefully; then he did something unusual. He wrote to many of the famous people living, and asked them more about certain incidents of their lives. Had President Garfield really been a tow boy on a canal? Would General Grant explain a certain complicated battle? Most of the men answered promptly. In this way he accumulated the autographs of hundreds of men, and became well acquainted with many of the men themselves.

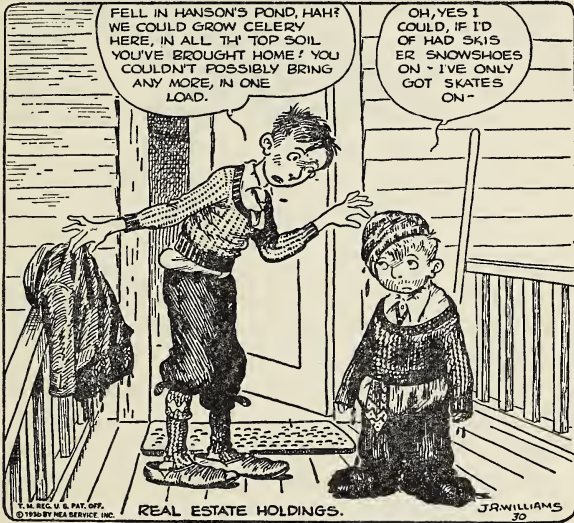
II. Bring to class and discuss any human-interest stories you can find in which the writer uses some slight incident to arouse a particular feeling in his readers.

III. Try to arouse feelings of amusement, joy, sympathy, or anger as you write stories of the following or similar incidents:

1. Dog collapses at master's feet after having sought him for six months.
2. Scientist found starving in laboratory when committee arrives to announce his winning \$10,000 prize.
3. Boy stowaway saves plane from crashing by extinguishing fire.
4. Girl returns purse containing \$500 and receives a reward of fifty cents.
5. Week-end at Rideau Hall promised lad who saved twelve companions stalled in school bus during blizzard.

6. Policemen raise funds to send motherless child to father in England.
7. Fire department releases boy locked in bath-room.

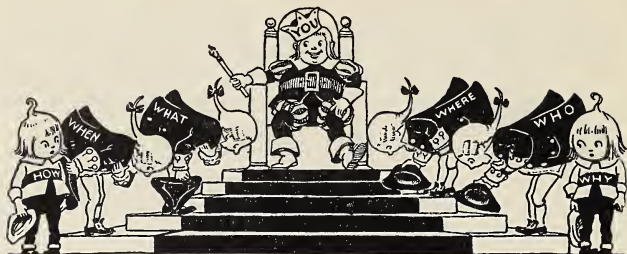
IV. Write a human-interest story suggested by the cartoon below or by any other picture you prefer.



V. Supply a suitable ending for one or more of the situations suggested below; then write as a news story an account of the entire incident.

1. Ten minutes before the class party, Joe discovers that the tailor has sent the wrong suit.
2. Fritz, a trained German shepherd dog, is leading his blind master when a savage bull-dog starts a fight.
3. Marion leads community singing in a stalled street-car.
4. Hobo Hank risks his life in an attempt to save a trapped kitten.

WRITING LEADS FOR NEWS STORIES



These servants who are serving you
 Are *What* and *Where* and *When* and *Who*.
 If these do not your needs supply,
 Feel free to call on *How* and *Why*.

I. Read the leads for news stories on pages 121 and 122. What information is included in each? How many of the "servants" can you find in these leads? Find these servants in other news stories.

II. For each of the following sets of facts, write a good lead for a news story:

1. Rear Admiral Richard Byrd — yesterday — assembly hall of Wilson Junior High School — talked about his trip to antarctic — lone outpost — dogs — future trips — noted explorer of the two poles
2. Program of current events — Thursday, November 2 — assembly — by pupils of the history class
3. Epidemic of colds — Mr. Ericson, our principal — last Friday — a special assembly — a talk on cold prevention
4. Radio station WHK — Jean McCampbell — a prize of ten dollars — January 6 — singing a group of folk songs
5. Tom Davis, Harold Johnson, and Clara Patten — last Friday — excellent scholarship and good citizenship — the Point Grey School Honor Society

III. Write leads from three of the following suggestions :

1. A movie on the pasteurization of milk was given today.
2. There was a hike out to the shore by the Boy Scouts.
3. The Safety Service demonstrated artificial respiration in the gymnasium.
4. A new travel book has been added to the library.
5. A boy is elected custodian of the flag.
6. A new backstop has been built on the baseball diamond.

USING APPOSITIVES FOR CONCISE SENTENCES

I. In exercise II, page 126, the first set of facts concerned a lecture by Rear Admiral Byrd. Compare with the following the leads written by the different pupils of your class for this news item.

Rear Admiral Byrd, noted explorer of the two poles, spoke yesterday in the assembly hall of the Wilson Junior High School. He told of his trip to the antarctic.

Such an expression as *noted explorer of the two poles*, when placed immediately after a noun, is called an **appositive**. The word *appositive* comes from the Latin *ad* meaning "next to" and *positus* meaning "placed."

The appositive noun (and its modifiers) explains the noun which it follows. It stands for the same person or thing as the noun it follows. It is frequently used to express concisely the facts of a news story lead.

Harry Evans, president, called a meeting of the club.

(The word *president* explains and therefore is in apposition with *Harry Evans*.)



David Copperfield, one of Dickens's best-known novels, was made into a moving picture.

(The expression *one of Dickens's best-known novels* is in apposition with "*David Copperfield*."')

II. Why is the appositive in the sentence above set off from the rest of the sentence by commas? Write other examples of appositives properly punctuated in sentences.

III. Find the appositive in each of the sentences below. With what is it in apposition?

1. Bill Jackson, captain of the basketball team, has been in the hospital for two weeks.
2. We saw *The Spirit of St. Louis*, Lindbergh's famous aeroplane, in the Smithsonian Institution.
3. *The Blue and Gold*, our school paper, is published every two weeks.
4. This week our school was visited by H. A. Place, Superintendent of Schools.
5. Miss Sylvia Jones, botany teacher from the Trent School, talked in assembly yesterday.
6. We heard a lecture by Ivan Lohoff, an exiled Russian nobleman.

Find in this unit or elsewhere other examples of appositives. How do they aid the writer? the reader?

IV. Combine each pair of sentences below into one sentence containing an appositive. Underline each appositive and set it off by commas.

1. Mr. J. Whitcomb Lee was a visitor at our school yesterday. Mr. Lee was at one time editor of the *Daily News*.
2. James Allen presented the science department with some interesting fossils from his uncle's farm in Alberta. James is an honor student at the Brock School.

3. Principal H. M. Chambers talked to Duzer-Du Thursday. Duzer-Du is the dramatic club of Lee School.
4. Miss Cox entertained the Girl Guides at her home on Monday afternoon. Miss Cox was formerly the leader of the Girl Guides.
5. Under the supervision of Mr. B. L. Neal, the football squad will meet for the first spring practice today. Mr. Neal is the new football coach.
6. Mr. Charles Moore showed motion pictures of the Grand Canyon to our class yesterday. Mr. Moore is a well-known traveller, author, and lecturer.
7. Mrs. Thomas Westlock's grand-daughter wore a Victorian costume. She is Clara Mason.
8. Miss Mason played a minuet. She is a well-known pianist.
9. I have just finished reading *Swift Rivers*. It is a book by Cornelia L. Meigs.

MAKING YOUR OWN STYLE-BOOK



I. Discuss with your classmates problems like these that may arise in publishing a newspaper of your own:

1. Shall you use the nicknames of your classmates in writing news stories about them?
2. How shall you write the names of your teachers?
3. How shall you write the scores of athletic contests?

II. You can make your own *style-book* of rules for writing and printing. Include in it rules for capitalization, punctuation, writing titles, leaving margins, writing abbreviations, writing plurals, and good usage.

III. Review the guides for news stories, page 122. Pretend that you are a news reporter, assigned to "cover" some school event. Write a lively news story. You may use the best results for a class paper, a radio broadcast, or a program of current events.

USING VERBS IN HEAD-LINES

The head-line of a news story is not like the title of another kind of story. The title of an ordinary story often sounds mysterious; it tries to keep the reader guessing. A newspaper head-line tells briefly and exactly what has happened.

I. You will observe that newspaper head-lines are really skeleton sentences. Find or make examples of each of these types of head-lines:

AVIATOR (Subject)		LANDS (Action verb)
EXPLORER (Subject)	ENTERS (Action verb)	CAVE (Object)
VOTING (Subject)	IS (Linking verb)	HEAVY (Predicate adjective)

II. Tell which of the patterns above each of the following head-lines illustrates:

- | | |
|-------------------------------------|--------------------------------|
| 1. TIGERS WIN | 7. "UNLOADED" GUN KILLS BOY |
| 2. PRINCE ARRIVES | 8. CITY PLANS NEW AUDITORIUM |
| 3. CLASSES VISIT <i>TIMES</i> | 9. NEW CAFETERIA [IS] POPULAR |
| 4. BOY CATCHES BIG FISH | 10. SCOUT WIGWAGS MAKE BIG HIT |
| 5. COUNCIL PRESIDENT DIES | 11. CLUB ELECTS DICK BURTON |
| 6. POLICEMAN RESCUES CHILD | 12. HONOR STUDENT WINS TRIP |
| 13. ELSIE ARNOLD WINS SPEECH PRIZE | |
| 14. TRAFFIC BOYS SEE PALACE OPENING | |

Notice that frequently in head-lines the **articles** *a*, *an*, and *the* are left out.

III. When a verb shows its subject as acting upon its object, as in head-lines 3 and 4 in exercise II, we say that it is in the **active voice**.

Find the verb in the other head-lines in exercise II. Which of these verbs are in the active voice? Why?

IV. In some sentences the subject of the verb receives the action. A verb that expresses action received by its subject is in the **passive voice**. The italicized verbs in the following sentences are in the passive voice:

1. Our milk *is shipped* into the city from distant farms.
2. In the Netherlands the goats *are milked* at the customers' doors.
3. The class play *was written* by the actors.
4. The flags *were torn* to pieces by the hurricane.

Point out the word that receives the action in each of the sentences above. What part of the sentence is the word that receives the action?

V. Notice that each of the passive verbs above consists of a linking verb (*is*, *are*, *was*, *were*) and the form that is used with *have* or *has* (the past participle).

Reword the following sentences, using verbs in the passive voice. Underline the subject of each sentence. The first is done for you.

1. Henry Fitch scored three of our four runs.
Three of our four runs were scored by Henry Fitch.
2. Our pitcher struck out their best batter.
3. Arthur Davis started the scoring in the third inning.
4. Just then James O'Brien knocked a home run.
5. We made four runs in the third inning.
6. Finally their second baseman made a triple play and ended that inning.

VI. Head-line writers use active verbs most of the time, because active verbs are shorter and more vivid. However, when the person affected by the action is more important than the one who does it, the passive voice is often used. For example, instead of STRANGER KILLS MAYOR, we might have MAYOR [IS] KILLED BY STRANGER.

Which of the following head-lines use active verbs and which use passive verbs? Change each one to the opposite voice and decide which form is better for the particular event reported.

1. AVIATOR REACHES IRELAND
2. VOTERS REJECT BOND ISSUE
3. CROPS [ARE] DAMAGED BY STORM
4. SHERIFF ARRESTS THREE THIEVES
5. FACTORY [IS] DESTROYED BY FIRE
6. TWO MEN [ARE] WOUNDED BY HUNTER
7. CHILD [IS] FOUND BY SEARCHING PARTY
8. PREMIER [IS] RENOMINATED BY LIBERALS

Notice that *is* and *are* are usually omitted from the passive verbs in head-lines.

VII. Write head-lines for five news stories about events that have taken place recently. Underline the verb in each head-line. Point out the verbs which you have used in the active voice and those which you have used in the passive voice. In each case did you use the form suited to the particular event?

VIII. Write the news story suggested by one of the head-lines listed above or on page 130. Make use of the guides on page 122.

IX. Appoint a committee to write head-lines for the stories that the class has written for the school paper. Follow a good style-book or journalism text regarding arrangement and length of head-lines.

WRITING EDITORIALS

I. Read carefully the following editorial, which was written by a pupil:

PLAY SAFE

What are you going to do about safety this summer? Vacation is almost here, and there are more cars on the road than ever before. Records show that more children are hurt during the summer months than at any other time. They forget to watch the crossings. They forget to stay out of the streets. They forget to walk on the sidewalk instead of on the highway. But it isn't cars alone that we need to watch. Swimming is great summer sport, but if we don't observe the rules we may come to grief. Dominion Day is a day of much fun. But do you know that last year over two thousand children were injured because they didn't *play safe*? Some children are careful some of the time. We want all children to be careful all the time. We shall see you next September if you play safe all summer!

What is the difference between this editorial and the news stories you have been writing? What does an editorial try to do? Notice that an editorial usually has an ordinary title instead of a head-line.

Bring to class editorials that you have cut from newspapers. Tell why you approve or disapprove the ideas advanced in them.

Discuss the make-up of an editorial page in a current newspaper. Does it contain news items? letters from subscribers? sports news? poetry? cartoons? From your study of editorial pages can you decide what should and what should not go on your editorial page?

II. Bring to class cartoons clipped from editorial pages. Are these cartoons tied up with the editorials and news? How?

Write an editorial to accompany this cartoon or one that you have brought to class.



THE JOLLY OLD TOURIST AND HIS TRAILER

III. Write for your school paper an editorial on a subject like one of the following. (See the guides on page 135.) You may try to persuade your readers to believe as you do, or you may comment humorously on topics that you choose. Do not be afraid to give your honest opinion.

- | | |
|--------------------------|------------------------|
| 1. Reading for Fun | 3. Assembly Programs |
| 2. Are You a Good Loser? | 4. New Movie Equipment |

5. Our Football Championship
6. The Noon-hour Scramble
7. The Photography Club Display
8. No More Candy Wrappers!
9. What Are Your Manners at the Movies?
10. The Ping-pong Contest
11. How's Your English Today?
12. Helping New Students to Get Acquainted

Guides for Writing and Judging Editorials

1. Choose a topic of timely interest to your classmates.
2. Make the editorial constructive; that is, make it helpful, not merely fault-finding.
3. To make your arguments effective, base your editorial opinion on facts whenever possible.
4. Write convincingly in simple language.

**WRITING OTHER PARTS OF THE SCHOOL
PAPER OR MAGAZINE**

I. News items form only one part of a good newspaper. What other parts like these do you discover?

Book page	Art section
Women's page	Radio column
Children's page	Financial page
Theatre section	Pictures and puzzles

Do you wish to have a section of true stories or imaginative stories in your class paper? Write for your paper one or more stories suggested by the titles below:

Moving Day	My First Quarter
An Icy Plunge	Haste Makes Waste
The False Alarm	Caught Unprepared
Between Showers	Forbidden Paradise
One Minute Late	The Balsam-bough Bed

Remember the "Stepping Stones to Good Stories," page 47. You may wish to illustrate your work with pen or pencil sketches.

II. Criticize in class the following book review. Do you think it is interesting enough to be included in a class paper?

LOST — A BROTHER

By E. and A. A. Knipe

Let's all go to the jolly little tavern called "The Indian Queen." There we shall meet two older girls who manage the inn while their little sister Nancy roams through the woods with her dog, Captain Hull.

One day there comes to the inn a blind woman, dressed in black, with a black hood over her face. She wins the confidence of the mother, but proves to be a veritable trouble-maker for the girls.

Why does this blind woman wish to poison little Nancy's dog? Also, why does she send an imbecile to pose as their long-lost brother? Why, if she is as blind as she says, does she not have a dog to lead her over unaccustomed territory? And why, in that crucial period of the war, did she go snooping in the most sacred room in the house? Why did she not flee when the enemy invaded the small village where the inn was situated?

She is surely a woman of mystery, and Nancy will solve the mystery for you.

ELIZABETH KIDD

III. Do you wish to have a section of book reviews in your school paper? This will be a good way to share interesting books with your classmates.

Write a review of a thrilling or entertaining book that you have read. This review may be published in the class paper.

IV. If your library has received new books, a committee may secure information about them and write a short summary of each for your class paper.

V. Do you wish to have a section reviewing moving pictures? radio programs? Write a review of a moving picture which you especially enjoyed or a review of a good radio program.

VI. Decide by discussion what kinds of material, other than news, you wish to include in your paper. Let the editor, or committees appointed by the editor, select the best articles and stories submitted by the class.

PROOF-READING AND EDITING YOUR COPY

I. Before the stories for your class paper are mimeographed or printed, the editor must read the copy to make sure it contains no errors in capitalization, punctuation, or sentence form. Perhaps a committee will help the editor. This committee may be changed for each issue of the paper. All members of the class may thus get experience in reading copy or editing stories.



A committee may make up exercises for class practice in editing, using the style-book made by the class. Consult your dictionary for proof-reading signs used by editors. Learn to use some of them in your work.

II. Use the signs given below in correcting the mistakes in the following editorial:

¶ cap. l.c.

A disturbing report concerning the student election of last Tuesday has reached the editorial office. In some of the

rooms Students failed to vote. This lack of interest in school affairs is inexcusable. This is our School, and all students should support it. Before long we shall be old enough to vote in City, provincial, and Federal elections. Are we going to treat these elections as certain pupils did our own student elections? A man or a woman should not be called a canadian if he or she is too Careless or too disinterested to vote.

III. In writing or editing a news story, be sure that all parts of the story are told in the same time.

You have no doubt noticed that verbs used in sentences show different time — present, past, and future. The different forms of the verb that indicate different time are called the **tenses** of the verb.

Present tense: Tom *visits* the ranch.

Past tense: Tom *visited* the ranch.

Future tense: Tom *will visit* the ranch.

Do not mix your tenses. If you tell a story in past time, it is usually correct to use the past tense throughout your story. If you tell a story in present time, it is usually correct to use the present tense throughout.

Rewrite the following paragraphs, using either the past tense or the present tense throughout. Express the meaning that you think the author intended.

1. Last summer Tom Danner and Fred Haren visited on the ranch of Tom's uncle. Both boys learned to ride well. Their horses were western cow ponies, and although they are well broken, sometimes they are rather unruly. On one of the trips the boys came across a band of wild horses. Tom's pony immediately takes the bit in his teeth and follows. Then Fred loses control of his pony and has to follow the trail of the wild horses, too. The boys followed the trail for miles before the ponies tired.

2. The Hobby Fair, which is held in the school auditorium, is both entertaining and educational. The twelve boys in the Aeroplane Construction Club exhibited models that tell the whole history of aviation. The Collectors' Club shows collections, such as dolls, coins, flags, and old newspapers. Martha Sullivan was ready to explain all these things to the visitors. The part of the exhibit that interested me most, however, was the stamp collection. This was arranged by Roy Scranton, president of the Stamp Club.

OTHER INTERESTING THINGS TO DO

I. From your newspaper display select the paper that you consider best. Give reasons for your preference. Do you judge a paper by its news or by special features?

II. Arrange a bulletin-board display of your favorite features or columns in the newspaper. Be prepared to explain your choice.

III. Make copies of good jokes and illustrate them with pen sketches. Arrange them on the bulletin board as a display with a label such as one of these:

Cap and Bells

Humorous Humdingers

Laugh and the World Laughs with You

IV. Make a collection of newspaper cartoons that you think present valuable lessons for the public. In each case explain to the class the idea that the cartoonist is trying to impress on the readers of the paper.

V. Prepare a display of magazines in which you are interested. Make labels for each group, telling the types of articles found in each kind of magazine.

VI. In two newspapers which have different party interests, contrast the reports of some political event. Prove that each paper does or does not slight facts that are favorable to the opposing party.

VII. Join a party of "head hunters" to find newspaper head-lines and sub-titles that give a complete news story.

VIII. Prepare a brief talk on one of the following subjects:

- Clever cartoons
- The part the newsboys play
- The newspaper "morgue"
- Building a Sunday newspaper
- My favorite newspaper
- The right of free speech
- How newspapers serve the nation
- Parts of a newspaper that interest me most
- Club activities sponsored by the newspaper

IX. Write a catchy, clear advertisement for sporting goods, candy, ice-cream, hair-cuts, a book sale, a dough-nut sale, or any other item of interest.

X. Find in the newspaper a good example of an interview. Try to discover what leading questions the reporter asked.

XI. Study the history of the newspaper, or be prepared to tell how important the newspaper is in modern life.

Discuss the following statement:

By means of propaganda the most miserable people may be made to believe that they live in paradise.

XII. Make out an editor's assignment sheet for one week's assignment to reporters. Include the item to be covered, the date due, and the amount of space allotted (in inches).

XIII. In books like those listed on page 141 find and report to the class interesting suggestions regarding advertising, lay-out, or make-up features, circulation, or other phases of publication work.

USING THE LIBRARY

Early newspapers printed at the top of the page a symbol showing the four points of the compass. The word "news" can be made by using the first letters of the words *North*, *East*, *West*, and *South*.



Bassett, Sara Ware . . .	<i>Paul and the Printing Press</i>
Crump, Irving	<i>"Making" the School Newspaper</i>
Davis, Richard Harding . .	<i>Gallegher, and Other Stories</i>
Dean, Graham M.	<i>Bob Gordon, Cub Reporter</i>
Hammond, John Winthrop .	<i>Magician of Science; the Boys' Life of Steinmetz</i>
Harrington, H. F. and Evaline	<i>The Newspaper Club</i>
Knapp, George Leonard . .	<i>Boys' Book of Journalism</i>
Miller, Carl G.	<i>High-school Reporting and Editing</i>
	<i>Compton's Pictured Encyclopedia</i>
	<i>The World Book Encyclopedia</i>

PERIODICALS

<i>Pictorial Education</i> (Evans Brothers, Limited, Russell Square, London, W. C. 1.)
<i>Junior Review</i> (Civic Education Service, Washington, D. C.)

REVIEW, TEST, AND PRACTICE

USING VERBS CORRECTLY

You have often used verb forms with *have*, *has*, and *had*, as *have gone*, *has seen*, and *had known*. Such forms as *gone*, *seen*, and *known* are called **past participles**.

The three principal parts of a verb are the *present*, the *past*, and the *past participle*.

A verb that forms its past tense and past participle by adding *d* or *ed* to the simple form of the verb is called a **regular verb**. The following regular verbs are sometimes wrongly pronounced or used:

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
ask	asked	asked
wish	wished	wished
dive	dived	dived
learn	learned	learned
drown	drowned	drowned

Practice I. Write the three principal parts of the following regular verbs in columns headed *Present*, *Past*, and *Past Participle*. Read the verbs aloud, using *Now I* before the forms in the first column, *Yesterday I* before those in the second column, and *Sometimes I have* or *Sometimes he has* before those in the third column. Practise reading aloud until you are sure you will not carelessly omit the *ed* in the past tense and the past participle.

start	sneak	wrap	slap
help	sip	hop	slam
climb	slip	tap	rebel
talk	attack	cough	stop
play	save	drop	chase

A verb that does not form its past tense or past participle by adding *d* or *ed* to the simple form of the verb is called an **irregular verb**.

Practice II. On page 143 the *present*, the *past*, and the *past participle* of thirty irregular verbs are given. Using the device in Practice I above, practise reading these verb expressions aloud until they sound correct to you.

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
begin	began	begun
break	broke	broken
bring	brought	brought
choose	chose	chosen
come	came	come
do	did	done
draw	drew	drawn
drink	drank	drunk
eat	ate	eaten
get	got	got
give	gave	given
go	went	gone
grow	grew	grown
know	knew	known
lay	laid	laid
lie	lay	lain
ring	rang	rung
rise	rose	risen
run	ran	run
say	said	said
see	saw	seen
set	set	set
sing	sang	sung
sit	sat	sat
speak	spoke	spoken
swim	swam	swum
take	took	taken
teach	taught	taught
throw	threw	thrown
write	wrote	written

Practice III. Make a list of ten other irregular verbs. Write the three principal parts of each verb, consulting the dictionary to make sure you are right.

Practise using the verbs in your list. Use the device in Practice I, page 142, or make up some device of your own.

USING PREPOSITIONS EXACTLY

Test I. Copy the following sentences, choosing the correct prepositions from the parentheses:

1. I want to go, too. Please wait (on, for) me.
2. Mr. Spencer stood (behind, in back of) us.
3. Put a dot (above, over, on top of) the *i*.
4. The money was divided (between, among) Martha, Helen, and Ruth.
5. May I speak (with, to) Leona?
6. Put a comma (after, in back of, behind) this word.
7. Divide the candy equally (between, among) us four.
8. I saw a red-bird just (outside, outside of) our window.
9. The fire station is (behind, in back of) our house.
10. Tear the wrapping (off, off of) the package quickly!
11. Have you any other suit (beside, besides) this?
12. I borrowed a pencil (from, off) the teacher.
13. Put your books (in, into) your desks.
14. Ruth's hat is different (to, from) Jane's.
15. Tom was not (at, to) school today.
16. Fred was hurt when he jumped (off, off of) a moving car.

Practice. Practise reading the following sentences aloud. Write other sentences to illustrate the correct uses of the italicized prepositions.

1. First of all, Mildred dived *off* the board *into* the water twenty feet below.
2. *Behind* her stood Frances, waiting her turn.
3. There was keener competition *between* these two girls than *among* all the others.
4. Without waiting *for* the signal, Frances followed her rival.

5. Mildred saw the girl poised high *above* her head.
6. Frances's ability compared very favorably *with* Mildred's.
7. Just *outside* the door of the locker-room the two girls had agreed to be good friends whatever happened.
8. They had said nothing else *besides* this before the contest began.
9. How strange, then, that they would not speak *to* each other after the contest was over and they were back in the locker-room.
10. Could it be because Frances had not returned the towel she had borrowed *from* Mildred?

Test II. Copy the following sentences, choosing the correct prepositions from the parentheses :

1. The curtain dropped (in back of, behind) us.
2. Will you wait a few minutes (for, on) me?
3. The remaining ice-cream was divided (among, between) Robert and Clarence.
4. We learned to put paraffin (above, over, on top of) the jelly.
5. The scouts marched (after, in back of, behind) the band.
6. Do you wish to speak (to, with) the principal?
7. The coach put the dog (off, off of) the field.
8. The tramp waited (outside, outside of) the door.
9. Compare your handwriting (with, to) the scale.
10. He tore the stubs (off, off of) the theatre tickets.
11. Put this story (in, into) the class book.
12. I borrowed a broom (from, off) the janitor.
13. Can you think of other topics (beside, besides) these?
14. There was difference of opinion (between, among) the three girls.
15. Mary was not (at, to) school yesterday.

TESTING YOUR SPELLING

Test. Write the following from dictation :

The autumn sun was high in the heavens as the traveller approached the tiny mountain stream. He straightway swallowed some of the icy water, which soothed his parched throat. He then lay down to rest in a grassy hollow warmed by the kindly sun. Without concern for his safety, he stretched his tired legs and sought to lose himself in sleep. But in vain. Soon a pretty robin chose to satisfy his curiosity concerning the stranger. Then an anxious rabbit, urged on by a chattering yellow-hammer, came toward the man. Giving up all thought of a quiet nap, the traveller struggled to his feet and, bidding farewell to his various tormentors, wound his weary way down the hollow.

Practice. Make a list of the words that you failed to spell correctly in the test. Then conquer these and your other "spelling demons." Attack each one in this way :

1. Be sure that you know the meaning of the word.
2. Use it in a sentence of your own.
3. Pronounce it distinctly several times, dividing it into syllables.
4. Look sharply at every letter, noticing whether it corresponds to a sound in the word.
5. Write it, centring your attack on the hard spots.
6. Spell the word to yourself as you write it several times.

USING FORMS OF *SIT* AND *SET*; *LIE* AND *LAY*

Practice I. Use the correct forms of the verbs in italics as you write the answers to the following questions :

1. Is the class newspaper *lying* on your desk?
2. Did John *lay* it on the bookshelf?
3. How long has it *lain* there?

4. Does Skibbo *sit* down when he is told?
5. Does he *lie* down when you say, "Dead dog"?
6. If you *set* his dish on the shelf, will he *sit* up and beg for it?
7. Have the members of the committee *laid* plans for an exhibit?
8. Where did you *lay* the poster?

Practice II. If the class needs more practice on these troublesome words, divide the pupils into two sections, one to make up the questions and the other to write the answers.

Test. Use the correct form of *sit*, *set*, *lie*, or *lay* in each of the following sentences:

1. Fred's dog is ____ on the rug.
2. He has ____ there all morning.
3. When he hears a bird outside, he will ____ up.
4. One night my dog Waif ____ sleeping in the basement.
5. I ____ my small radio near his bed.
6. Then I ____ a wire all the way to my bed and ____ my microphone there.
7. Next morning I ____ up in bed and called Waif through the microphone.
8. Waif must have ____ up when he heard my voice, for he barked an answer.



WRITING LETTERS TO FRIENDS IN FOREIGN COUNTRIES

UNIT V. MAINTAINING FRIENDSHIPS BY MAIL

MAKING CORRESPONDENCE ALBUMS

I. The pupils pictured on the opposite page go to a school in Czechoslovakia. They have decided to make a portfolio to send to Belgium, describing their beautiful city of Prague. Karel, the president of the group, is assigning a particular job to each member of the class. Name some of the tasks to be assigned; for instance, collecting materials, mounting pictures, printing, and illustrating.

II. Prepare a correspondence album for boys and girls in any foreign country in which your class is interested. You may secure from the Canadian Junior Red Cross, Toronto, Ontario, or from the magazine *Boys' Life* the addresses of schools in far-away countries.

Discuss the following questions, and others that will occur to you:

1. Should each letter be addressed to a particular child whose name has been secured beforehand or should the letters be addressed "To Any Pupil" in a given grade of the school to which your class is writing?
2. Should each letter be different or should each follow the same outline?
3. What information of probable interest should be included?
4. In order to prevent duplication, should special topics be assigned to the various pupils?

5. Should the letters be illustrated? If so, should each person illustrate his own letter or should an art committee be appointed to draw illustrations for each letter?
6. What materials, besides letters, might be included in the album? Shall you include snap-shots, news clippings, cartoons, and copies of your school paper?
7. Should a president or a general chairman, who will assume charge of assembling the album, be elected by the class or selected by the teacher? What qualifications should this officer have?

III. With the help of your teacher organize a letter exchange with one of the following:

1. A school in which a former classmate has recently enrolled
2. A school in an adjoining city or province
3. A school in a distant city in Canada in which you have a particular interest

IV. Prepare a correspondence album for one of the groups listed below. Illustrate your letters with magazine pictures or with pen and pencil sketches. Which groups might write letters in reply?

An orphans' home	Another section of your grade
A children's hospital	Another grade in your school

V. Discuss ways in which you can make your correspondence show consideration for those to whom you are writing. How would you tell about a recent basketball game, a school play, or a party in order to make it interesting and clear to each of the following?

- A former classmate
- A pupil in a foreign country
- A pupil in a distant section of Canada
- A child in a hospital or in an orphanage

KEEPING THE READER IN MIND

I. Prove that the writers of the following letter kept the readers in mind.

Balmoral School
Truro, Nova Scotia
November 11, 19—

Dear Friends in Belgium,

As members of the Junior Red Cross, we have enjoyed your letters and presents very much. Our friends also were interested in the samples of laces, linens, and other materials.

We are glad to learn of the many different industries you have in your country. As coal is one of the principal resources of our province, we have something in common.

Thank you for the photographs. The pictures of the little carts are especially interesting because we seldom see dogs hitched to carts. You will soon receive from us a portfolio of games, which we hope you will find entertaining. Please write to us again soon.

With best wishes,

Pupils of Balmoral School

II. Why is each of the following quotations from letters especially suited to the receiver? Why, for example, is the first one more appropriate for a friend who is an athlete than for your mother?

1. One athlete to another:

"Because Jarvis mistook my head for the football, I shall be picking splinters off the bench for the rest of the year."

2. A twelve-year-old girl to a friend of the same age:
"We dressed as gipsies and pirates and acted a little play about my stolen jewellery. But the villain gave it all back and finally married me. Think of it!"
3. A girl in camp to her mother:
"Since my pockets all seem to have holes in them, I shall have to go begging soon. I am sure you would suffer to find me begging at your back door, Mother dear, so a little money would relieve both of us. Do you agree?"

III. Hold a class discussion on these questions:

1. How does writing a letter resemble carrying on a conversation? How does it differ from it?
2. Why are letters called *word pictures* of the people who write them?
3. In what ways does letter writing help the writer? the receiver?
4. Can you name any person or group of people having no need for letter writing?

IV. Write a friendly letter to any person you wish. Follow the block or the indented form, as your teacher may direct. Suit the contents of the letter to the reader. Mention the good times you have had together, new interests that you share, and some interesting or surprising facts that you have discovered recently.

Here are some suggestions for letters you may write:

1. To your grandfather who lives on a farm
2. To a friend you met while visiting in another city
3. To a former teacher or schoolmate in another city
4. To an uncle who manages a hotel in a large city
5. To your mother while you are in camp
6. To an older brother or sister who is working away from home

7. To a friend who has recently moved away from your neighborhood
8. To a friend whom you visited during some recent holiday vacation
9. To a cousin of your own age in another province
10. To a boy or a girl whom you came to know at a summer camp

Have some of the letters read aloud while the class discusses how the writers kept the readers in mind.

V. Grade one of the letters you have written for exercise IV. Use this scale to judge the parts of the letter: heading, 5%; greeting, 5%; body, 70%; complimentary close, 5%; signature, 5%; envelope address, 10%; total, 100%. One error in any part except the body makes that part entirely wrong. Your teacher will grade the body of the letter.

IMPROVING YOUR FRIENDLY LETTERS

I. Use the following guides for judging the letter on page 154:

Guides for a Good Friendly Letter

1. A good friendly letter is natural. It sounds just as if the writer were talking.
2. It is cheerful, entertaining, and lively.
3. It deals with only a few topics that are of interest to the reader.
4. It remembers the reader by asking and answering questions.
5. It uses varied sentences and expressive words.
6. It is correct in form, which includes spelling, punctuation, grammar, and capitalization.
7. The handwriting is neat and easily read.

418 First Avenue N. E.
Moose Jaw, Saskatchewan
July 16, 19—

Dear Don,

You should see my latest contraption! I took the front wheels off my old red wagon and fastened them under the centre of my yellow wagon. Since the added wheels are larger, I ride on the four rear ones and use the front ones for a springy motion in making turns or going over bumps. How should you like to have a ride with me?

When your friend Bruce wanted a ride, I asked him what he had to trade. Guess what he offered me! A promise to answer your letter and ask you to visit here soon. I need not tell you that I took him up at once. When you come, we'll meet you in the Speedster and give you all the rides you want.

Dick has gone to camp. Is your brother planning to go again this year? Please write and tell us all the news.



Your friend,
Mac Caldwell

II. Explain why the beginning of Mac's letter is better than each of these beginnings would have been:

1. Since it is raining I'll answer your letter.
2. I should have answered your letter long ago, but I have been too busy. The time certainly does go fast.
3. You asked me to tell you what I have been doing. There hasn't been much happening.

4. How are you? We are all well. Aunt Jane has been visiting us this week, and she brought Harry and Betty with her.
5. Please tell me how you like your new home.

III. Discuss the following questions:

1. How might the ending of Mac's letter be improved? Why should the ending of a letter be interesting?
2. How many different topics are discussed in Mac's letter? Notice how each one is developed into a complete paragraph. Do any sentences seem out of place?
3. Make a list of the words with which the different sentences in the letter begin. What parts of speech are used? How is the pronoun *I* saved from being overworked?
4. From the letter, read examples of the different kinds of sentences Mac used to make his letter more interesting. Find examples of declarative, exclamatory, and interrogative sentences.

IV. Rewrite the following letters, making improvements according to the guides on page 153:

Dear Mother,

I suppose I ought to write you a letter. Nothing much has happened. A cat ran up the spout this morning and jumped through the window. I paid the hired girl to let her go. If you send a cake, be sure to send a big one.

We had dumplings tonight. I forget what you told me to do for a stomach-ache. I miss Towser very much. They haven't any peaches here this year.

I can't think of any more news and Bill is calling me, so good-bye for this time.

Clarence

September 4, 1818
Kildonan, Assiniboia

Dear Jean,

A terrible thing has happened to us. We were going to have just about the first crop on Red River and everybody was happy and the locusts came. They came in a big black cloud from the south-west and ate everything green, even the green spots on my neckerchief. I had washed it and hung it out to dry. Many of us needed the barley and the oats for food, but we will get seed for next year from Minnesota. Some of the people are already hungry. This morning a little girl about four or five came to the door and asked to see Mother and Mother went to the door. "Madam," she said, "would you please give me some food? My mother and sisters and brothers are sick and cold." "Why, to be sure," answered Mother. "I shall go over to your family at once." I have plenty to do now because Mother had them move here, they just finished moving and they are very tired and hungry. Love to you.

Your cousin,
Marjorie McKay

V. Write a letter to a friend near your own age, telling about a device or an article you have made or would like to make.

VI. An uncle has promised to buy materials for you to build something. Write a letter giving your plans.

USING MODIFIERS FOR SENTENCE VARIETY

I. Are the sentences of the letters you revised more interesting or clearer than the original ones? Read some words or groups of words you used to modify parts of the sentence, thus making the sentence clearer or more interesting.

II. What word does each of the following italicized words or expressions modify? Tell in each case whether the italicized modifier is a word, a phrase, or a clause.

1. They will come *in a little while*.
2. The teacher spoke *deliberately*.
3. The stranger smiled *as a pleasant person does*.
4. Jane dusted the piano *carefully*.
5. *At the old man's entrance* everyone stood up.
6. *Finally* the little girl became an expert swimmer.
7. We listened to a concert *that was worth while*.
8. The *assigned* lesson kept me busy for an hour.
9. The new girl sat *by herself*.
10. The *one-legged* man came toiling up the hill.

III. Notice that the same idea may be expressed by word, phrase, and clause modifiers, thus:

John acted <i>wisely</i> .	(Word modifier)
John acted <i>with wisdom</i> .	(Phrase modifier)
John acted <i>as a wise man would</i> .	(Clause modifier)

In the first sentence the verb *acted* is modified by a single word, the adverb *wisely*. In the second sentence *acted* is modified by the adverb phrase *with wisdom*. In the third sentence *acted* is modified by the adverb clause *as a wise man would*.

A prepositional phrase does the work of a single modifier. It has neither a subject nor a predicate.

A clause has a subject and a predicate, but it is dependent upon the rest of the sentence to complete its meaning.

What kind of modifier is used in the first sentence below? in the second sentence? in the third sentence?

1. The *diamond* necklace was stolen.
2. The necklace *of diamonds* was stolen.
3. The necklace *which was made of diamonds* was stolen.

IV. Rewrite the sentences of exercise II, page 157, substituting for each of the italicized expressions a different type of modifier. Tell which you prefer in each case and why.

V. Rewrite the following sentences, changing the italicized prepositional phrases to subordinate clauses. Have you used adverb clauses or adjective clauses? If necessary, study the definitions of such clauses on page 391.

1. *At sunset* the farmer's helper goes regularly to get the cows.
2. We found violets *at the usual place*.
3. The family is planning a reunion *on Grandma's ninetyeth birthday*.
4. *At the end of the game* the spectators cheered.
5. *In the morning* we can all begin work in the field again.
6. *In the days of King Arthur* there was much warfare in England.

VI. Add word, phrase, or clause modifiers to each of the following sentences. Indicate whether the modifier is a word, a phrase, or a clause.

- | | |
|------------------------|------------------------------|
| 1. The letter came. | 5. Everybody rejoiced. |
| 2. Mother laughed. | 6. Brother danced a jig. |
| 3. She broke the seal. | 7. Father entered the room. |
| 4. A cheque fell out. | 8. Susan announced the news. |

JUDGING YOUR LETTERS

I. Write a letter to a friend or to a relative or choose letters that you have already written. Ask yourself the questions on page 159 for each letter. Before answering, review what you have learned in previous grades.

II. How should a group letter, such as a round-robin letter, differ from an individual letter?

*Questions for Judging Friendly Letters**Content:*

1. Have I suited the contents to the reader?
2. Have I made an interesting beginning and ending?
3. Have I developed only a few entertaining incidents or ideas instead of attempting to cover too many topics briefly?
4. Have I remembered the reader by asking and answering questions?

Form:

5. Have I spelled all words correctly?
6. Have I always chosen the best modifiers to express exact or vivid meaning?
7. Are my sentences varied and complete? Are they correctly punctuated?
8. Have I written neatly and legibly with appropriate margins?
9. Have I used indented form (or block form) consistently?
10. Have I written the heading, the salutation, the complimentary close, and the signature completely and correctly? Are the salutation and the close appropriate to the person receiving the letter?
11. Have I used paper of good taste, properly folded, and an envelope that matches?
12. Have I addressed the envelope correctly?

Your class may wish to plan one of the following types of group letters:

1. To a foreign group of whom you have heard through the Junior Red Cross or some other source (See page 151.)

2. To pupils of another school, comparing your studies and procedures with theirs
3. To the other members of a club that has been discontinued
4. To a group of friends or classmates in another city
5. To another class in your school

WRITING TRAVEL LETTERS

We read a traveller's tale well told
And find the rainbow's pot of gold.

What do you think the two lines above mean?

- I. To the following guides add others, if you can:

Guides for Travel Letters

1. Select and develop only a few central ideas or interests.
2. Include the most interesting details. Make use of well-chosen modifiers.
3. Suit the contents to the reader. Choose facts that you know to be of special interest to him.
4. Show the relation of new things to old by comparing new scenes with those familiar to the reader.
5. Use transitional expressions to aid in building good paragraphs.

Why should you enjoy receiving a letter like the one on page 161? What different topics are discussed in the letter? What transitional expressions (see page 51) are used to carry the attention of the reader from one topic to the next? How are the contents suited to the reader?

Pick out examples of modifiers that add clearness or interest to the letter.

Chateau Frontenac
Quebec, P. Q.
July 21, 19—

Dear Eleanor,

Shouldn't you like to go with me along the highway to Ste. Anne de Beaupré, one of the oldest roads in North America?

Along the way, the old French houses stand so close to the pavement that you would think the passing automobiles would slice off a corner of a house or part of a verandah. On the enclosed post-card is a picture of one of the old buildings. I don't know when it was built, but it must have been more than two hundred fifty years ago. It was Bishop Laval's grist mill.



We may have lunch in an old seigneurie house that has now become an inn. The walls are stone, two feet thick, and look as if they would last for ever. The house is more than two hundred years old, but there is not the least bend in the great beams of the ceiling. The meal that we should eat would be much like the one the old seigneur, himself, would have had — little brook trout caught just an hour before. When we had lunch in the inn the other day, I felt that I wanted to say "Thank you" to the old man who had lived there so long ago.

Lovingly,
Dorothy

II. Bring to class parts from diaries or logs that you or others have kept of journeys to various places, and read them aloud. The following excerpt from a boy's letter will serve as an example:

3.00 — As we leave Chicago, the pilot records the Winnipeg wind record. All this means that at an altitude of 1360 ft. over Winnipeg the wind is blowing

1,360 NW	12	north-west at a rate of 12 miles per hour.
2,160 NW	20	At an altitude of 10,360 ft. the north-west
3,860 NNW	20	wind is blowing 36 miles per hour.
5,560 NW	24	3.40 — We are passing over wooded
7,160 WNW	21	hills. There is a stream below that looks
10,360 NW	36	like a river on a relief map. There's a

big fire off to the south with blue smoke filtering into the haze.

3.45 — I just found out that our pilot flew the Pacific in 1928 with Emory Bronte three weeks before the pole fliers. He says it was pretty monotonous flying. He told me what the tachometer is. The 1700 reading is R.P.M. How well do you know your abbreviations? I have to hold the stick for a second. What a sense of power it gives you! Can you imagine the whole horizon and land below bathed in all the colors of the sunset?

4.45 — We are crossing the Mississippi south (?) of Minneapolis, then banking to left — turning east — dropping to 600—500—400—bump! We're off the plane at 4.53 (5.53 by my watch).

5.05 — Here comes the mail. Pull the blocks, the gangway, turn on the tachometer light, and we're off. A blue-purple flame spurts from each motor. Automobile lights below. Darkness all around us. I hope the pilot knows where he's going, because I want to go to Winnipeg.

III. Write an imaginary travel letter from some interesting place. (See the guides on page 160.)

IV. Thoreau, a famous writer who lived in Concord, Massachusetts, once said, "I have travelled far — in Concord." What did he mean by this?

Every time you leave home you are travelling, even though you go only a few feet or a few miles. Have you ever had exciting adventures or seen unusual things on short trips you have taken?

Apply the guides on page 160 to the writing of a travel letter suggested by one of the following situations:

1. You visit the local fair. Describe what interests you most — the races, the vegetable display, the amusements, the rodeo, or other attractions. Perhaps you are even more interested in a small boy who is lost or in the remarks that people make.
2. You take a bicycle trip with some friends. What new discoveries do you make? Perhaps a neighbor's barn is being rebuilt or you see a strange bird.
3. You walk through the woods and find the first spring flowers or a new place to get nuts.
4. You visit a library, a church, a department store, a zoo, a museum, or some other interesting place in your community.
5. You take a boat ride or a short trip in an aeroplane. Tell how you feel and what interesting things you see.

V. Pretend that you have visited a strange city, or recall what you saw on an actual visit you have made. Write a suitable letter to one of the following:

Your mother	A friend your own age
A small child	An uncle who lives on a farm

VI. Pretend that you are a member of a famous exploring party, such as the Byrd Antarctic Expedition. By reading in the library, find interesting information and write a letter to a friend or a relative at home.

NOTES OF INVITATION, ACCEPTANCE, AND REGRET

I. Brief, informal notes are often used for giving and answering invitations. How do the notes on page 165 resemble other types of friendly letters? How do they differ from them?

Write an informal note accepting an invitation that you have received. Use the second letter on page 165 as a model for your note.

II. Read the following informal note of regret. Then write the invitation to which it might be a reply.

11191 — 91 Ave.
Edmonton, Alberta
November 9, 19—

Dear Alice,

I was so delighted with the invitation to your party next Saturday that I wanted to give up going to Calgary with my family for the week-end. But it was too late to make new arrangements, since I had already accepted an invitation to my cousin's party there that night.

I am sending the birthday gift which I wish I could bring in person. Since that is impossible, please accept my sincere regrets and my wishes, ahead of time, for a happy birthday.

Cordially yours,
Betty Anderson

INFORMAL NOTE OF REGRET

III. Judge the note above and the notes on page 165 by the guides at the top of page 166.

Blaine, Washington
June 9, 19—

Dear George,

Mother and Dad have said that I may invite a friend to come with us when we drive east this summer. Will you be the friend?

We plan to be gone three weeks, leaving July 7. There are many interesting places we expect to see, such as Yellowstone National Park and Hollywood. Your only expenses would be for any souvenirs you might wish to buy. As for clothes, suitable travelling clothes and one good suit would be all you'd need.

If you decide to join us, could you come to my house July 5? We'll meet the bus if you'll let us know when you'll arrive. Please say, "I'll be there!"

Yours sincerely,
Jack

Langley Prairie, British Columbia
June 16, 19—

Dear Jack,

Your letter gave me the best day I have had in a long time. From the stories you have told about your other trips, I'm sure we shall have fun!

As school will be out June 30, I can easily join you on the fifth. Will you meet me at the bus that arrives at 11 A.M.? When you see the grin on my face, you'll know how happy I am.

Your pal,
George

GUIDES FOR
COURTESY LETTERS

Guides for Informal Notes of Invitation, Acceptance, and Regret

1. State definitely the time, the place, and other important facts.
2. Include information to enable the receiver to carry out the invitation, such as items of transportation and dress.
3. In sending acceptance or regrets, mention special reasons for your pleasure or your disappointment.
4. Always make the note courteous and sincere.

IV. Write one of the following invitations. Choose a partner to write the corresponding note of acceptance or regret. Judge the invitation and its answer by the guides above.

1. An invitation to a scout meeting
2. An invitation to visit at your home (What plans or arrangements can you offer for special attractions?)
3. An invitation to a Valentine party, a birthday party, or a Hallowe'en party; or to a treasure hunt, a lawn party, a picnic, or some other type of entertainment
4. An invitation to a school play or to a moving picture

COURTESY LETTERS

I. Explain the reason for each of the guides illustrated at the left.

II. Make a class list of all the occasions you can think of for writing courtesy letters, such as thanks for a gift or an excuse for absence.

III. How well do the following letters observe the guides for courtesy letters given on page 166? Can you suggest changes that would improve them?

1265 King Street
London, Ontario
October 6, 19—

Dear Babs,

I hear that you are singing over the radio. Congratulations! Over what station do you sing and at what time?

One of my ambitions is to sing, and I'm sure it would be an inspiration to listen to you. Is your program popular music or classical? I suppose you sing popular music, because I remember how you used to entertain us at all the parties with the latest numbers. If we weren't so pleased over your good fortune and progress, we'd be jealous of your big audience now.

Sincerely,
Frances Sanderson

9736 — 106 Street
Edmonton, Alberta
March 25, 19—

Dear Miss Black,

Please excuse Anne's absence on March 23 and 24 because of illness. It was the doctor's wish that she remain in bed. I shall appreciate it if you will permit her to make up work which she has missed.

Thank you for this kindness.

Sincerely yours,
Mary Webb Gabriel
(Mrs. Charles W. Gabriel)

IV. Write a courtesy letter for one of these occasions:

1. Congratulations for winning a medal or a prize
2. An excuse for failure to keep an appointment
3. A letter of sympathy for sickness
4. Thanks for some service or kindness
5. Appreciation for the work of some person, as a club officer, a speaker, a teacher, or a minister
6. Thanks for the use of something borrowed

OTHER INTERESTING THINGS TO DO

I. From the list on pages 169 and 170 select several collections of letters to examine. After skimming the contents, choose a letter to read to your classmates. Let them tell what kind of person they think wrote the letter before you tell them the writer's name and a little of his life story.

II. Divide the class into pairs and let one person do one of these assignments and the other write an answer:

1. Write to a friend or a relative in a foreign country, inquiring about the customs there and giving news of home.
2. Write a "steamer letter" to a friend who you pretend is sailing for Europe.
3. Write a letter to a friend pretending that you are some character in literature.

III. Give a talk on a famous letter writer, like Robert Louis Stevenson, Lewis Carroll, or Theodore Roosevelt. Read aloud examples of his letters.

IV. Consult a book on etiquette or letter writing to find out what kinds of paper and envelopes are best to use for friendly letters or notes.

V. The dead-letter office of the Post Office Department has branches in the principal cities of each province. Mail matter which is unclaimed or undelivered for a month, all imperfectly addressed mail, and mail which is sent without stamps and cannot be returned to the sender is sent to the dead-letter office. Each year millions of letters, many containing money, are sent to this office.

Pretend that you and a classmate are clerks in the dead-letter office. Give a conversation of an experience you might have had with lost letters.

VI. Bring a collection of stationery for an exhibit. For one display choose stationery that is in good taste, being neat and correctly matched. For a contrasting display choose letters that are written on gaudy, unmatched stationery and with brightly colored ink.

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- Foster, Larimore . . . *Larry; Thoughts of Youth*
- Harlow, Alvin Fay . . . *Old Post Bags*
- Hewins, Caroline M. . . *A Traveller's Letters to Boys and Girls*

Macaulay, Fannie C.	<i>The Lady of the Decoration</i>
Mills, John	<i>Letters of a Radio-Engineer to His Son</i>
Montgomery, Lucy Maud	<i>Anne of Avonlea</i>
Stewart, Elinore Pruitt	<i>Letters of a Woman Homesteader</i>
Walker, Joseph	<i>How They Carried the Mail</i>

REVIEW, TEST, AND PRACTICE

REVIEW OF PUNCTUATION AND CAPITALIZATION

Test I. Copy the following sentences, supplying the necessary capital letters and punctuation marks:

1. my friend has lived at 630 pleasant street london england for the past six years
2. the route as we discovered follows an old wagon trail
3. when i visited my friend she showed me her school
4. she told me that she was studying english german mathematics and history
5. i went east by myself but my fathers friend mr e e black came home with me
6. if my friend asks me to visit her next summer will you go with me
7. we could visit boston philadelphia and new york and my aunt might take us to washington
8. lucille the girl who lives next door may give a party for me
9. the invitation as i told you yesterday should be answered at once
10. lucille was born april 16 1922 at windsor ontario
11. i am sure jane that you will enjoy the party
12. mary phoebe alice and margaret have accepted the invitation
13. florence will come too sue reminded us
14. may i expect you to join us jane

If you made mistakes, study pages 408 to 412. Let a committee use the rules given there to make exercises for practice in capitalization and punctuation.

Test II. Decide where capital letters and marks of punctuation should be placed in the following letter. Be ready to defend your corrections.

quebec p q
september 20 19—

dear bill

how i wish you could have been with us on this trip through eastern canada i think you would have found quebec city particularly interesting it is not like any other city in the dominion

this morning my father decided that our car must have a thorough going over at an authorized service station bright and early we were ferried across the st lawrence from the tourist camp where we had stayed all night the place where the ferry docks on the quebec side of the river is a short distance from the business part of the city but for the most part this distance is not east west north or south but straight up on landing my father began inquiring the best way to reach the desired service station to his discomfort all explanations were given in french finally a kindly police sergeant instructed a constable to take us to the proper garage

think of a ski slide and you have a picture of the street from the lower town to the place d'armes we toiled up slowly in low but the french taxi-drivers shoot up like rockets and the ones coming down seem just to set their feet on their horns and imagine they're tobogganing

your friend
dick williams

If you made mistakes, consult pages 408 to 411.

WRITING CONTRACTIONS

Test. Write the contraction for each of the following expressions:

are not	should not	does not	was not
can not	would not	did not	were not
could not	do not	is not	had not
has not	I have	we are	you are
have not	it is	we have	you have
I will	she is	will not	you will
I am	he is	you would	there is

Practice. If you made mistakes in writing the contractions for the expressions above, practise writing the correct forms in sentences.

WRITING POSSESSIVE NOUNS

Test I. Write each of the following sentences as your teacher dictates it:

1. The mothers bade farewell to their sons, and the train pulled out.
2. The soldiers' baggage had been sent ahead of them.
3. Agnes's hat is in her room.
4. The foreman explained the women's duties.
5. Send the waitresses' aprons to the laundry.
6. I can easily recognize my two brothers-in-law's cars.
7. During the thunder-storm the animals were very nervous.
8. Mr. Jones's store was slightly damaged by the fire.
9. Close the gate of the calf's pen.
10. We looked for birds' nests all day.
11. Jim's brother found a lady's pocket-book.
12. What are the vice-president's duties?

Practice I. Study carefully the following possessive forms. Make your own rules for writing possessives. Then write sentences containing an example of each type.

Singular Possessive

1. a carpenter's hammer
2. the man's hat
3. the actress's costume
4. the baby's crib
5. my sister-in-law's house
6. a great-aunt's husband
7. the wolf's den
8. a child's coat
9. the monkey's cage

Plural Possessive

- two carpenters' hammers
- the men's hats
- the actresses' costumes
- the babies' cribs
- my sisters-in-law's houses
- the great-aunts' husbands
- the wolves' dens
- the children's coats
- the monkeys' cage

Practice II. Copy the following sentences, adding an apostrophe wherever it is needed :

1. We looked at the display in the merchants window.
2. Did you see that little boys pet dog?
3. This girls fan came from China.
4. Childrens books are usually well illustrated.
5. That barbers scissors are dull.
6. Can John drive his fathers car?
7. Harrys bicycle is new.
8. This year ladies party dresses almost touch the floor.
9. The new mayors term of office begins next week.
10. Mr. Brown sells mens clothing.

Practice III. Write in a complete sentence the short possessive form of each of the following expressions. Use the apostrophe.

1. the hat of a boy
2. the teeth of the lion
3. the coat of Miss Henry

4. the room of Miss Tull
5. the hat of Fred Mathers
6. the book of someone else
7. the sweater of the child
8. the fountain-pen of Joe
9. the work of Esther
10. the pen of the calf
11. the gun of an Indian
12. the bicycle of my brother
13. the help of Frances
14. the business of anybody
15. the crying of a child
16. the whistle of the postman

Practice IV. Write sentences using the short possessive forms of the following expressions:

1. the tails of the sheep
2. the songs of birds
3. honor of thieves
4. the shouts of children
5. the home of many salmon
6. the section of altos
7. the skates of the two boys
8. the refuge of six deer
9. the voices of many ladies
10. the homes of the farmers
11. the caps of waitresses
12. the habits of wolves
13. the rights of women
14. the wings of thousands of quail
15. the school of two little princesses
16. the car of the two men
17. the house of my two great-uncles
18. the umbrellas of the two men
19. the yelp of the dog
20. the hoot of the owl

Test II. Write the following sentences from dictation :

1. The spiders in the farmer's old barn have spun many intricate webs.
2. The family's income was cut by the depression.
3. Students' football teams are very popular.
4. Deer's legs are strong and slender.
5. Margaret Thompson made a motion that we form a collectors' club.
6. The dog is looking for the foxes' den.
7. I must stop at my father-in-law's house.
8. Miss Burns's room is on the second floor.
9. He wanted to visit the spies' prison.
10. They did not recognize the policeman's authority.
11. The life-guard's heroism was rewarded.
12. These men want to know where to put the children's chairs and tables.



Keystone-Underwood

DIVING AT THE OLYMPIC POOL IN LOS ANGELES

An encyclopedia will tell you many things about sports, games, and other things.

UNIT VI. ENGLISH AS AN AID TO STUDY

SURVEYING OUR METHODS OF STUDY

I. What poor habits of study does Bill reveal in the following sketch? Suggest a remedy for each.

AND THEN THE BELL RANG!

Time. About 9.00 o'clock Monday morning

Place. Study room in a school

Characters. Two boys are sitting together in double seats in rear of room. Bill is talking.

"Oh! I'm so sleepy! I saw a movie last night and didn't get to bed till twelve o'clock. A big day ahead of me, too. Homework in every subject except math. And there's that test in history. I've got to do my English this period, write a composition — in ink, too. Will you lend me your pen? Oh, you're going to use it. Everybody who has a pen seems to be using it. Who's your math teacher? Bailey? He's mine, too. I have to do fifteen problems for him in the fourth period. He says I'm about to fail. Do you take woodworking? I do, too. I'm making one of those magazine racks out of poplar. Oh, Tom, do you happen to have a pen? May I use it? Yes, I'll give it back at the end of the period. Thanks a lot. Well, at last I have a pen. Now for my English. What! That can't be the bell, can it? Why, I just got here. I wonder where the time went!"

II. Discuss in class how the following conditions affect study habits:

Illness	Noisy radio	Heavy eating
No privacy	Bad lighting	Too many visitors
Temperature	Lack of sleep	Too many parties
Soft chairs	No dictionary	No reference aids
Poor posture	Poor ventilation	Poor home conditions

III. On a basis of 1 as the lowest score and 10 as the highest, check your study habits by a self-analysis test such as the following. Add other items.

<i>Self-analysis Test on Study Habits</i>	NAME <i>John Perkins</i>									
	SCORE									
	1	2	3	4	5	6	7	8	9	10
1. Do I take the first opportunity to begin a task?						√				
2. Do I have all necessary materials at hand?									√	
3. Do I look over the entire assignment first to get my problem clearly in mind?				√						
4. Do I try to connect similar ideas and relate new facts to old?	√									
5. Do I make use of reference books, such as the dictionary or the encyclopedia?						√				

IV. Discuss the meaning of each of the following quotations:

1. Dost thou love life? Then do not squander time, for that's the stuff life is made of.

2. Genius is an infinite capacity for taking pains.
3. Inspiration is nine-tenths perspiration.
4. Inspiration comes to him who works while he is waiting.

Find similar quotations that show the value of spending your time wisely.

CARRYING OUT AN ASSIGNMENT

"Is there any question about the assignments?" Mr. Carson asked, as the pupils finished writing the questions.

"The fourth assignment is: 'Draw a map showing the boundaries of Canada after the treaty of 1783.' But our book says that the southern boundary at that time was indefinite. What shall we do about that?" asked Charles.

"That is true," said the teacher. "You may mark the southern boundary 'indefinite' in the way it is marked on page 93. What about the other boundaries?"

I. Was the question that Charles asked an intelligent one? Give reasons for your answer.

II. Discuss possible solutions to the following problems. Then make guides for preparing an assignment effectively.

1. Frances always reads her history lesson quickly, but is never sure of details. What does she neglect to do?
2. Virginia studies very hard, but doesn't remember what she reads. "I knew it last night," she wails when she can't remember.
3. Louis doesn't mind studying after he gets started, but he usually puts it off until late.
4. When the teacher asked Russell why the townspeople called Rip Van Winkle a Tory, he couldn't answer, because he didn't know the meaning of the word *Tory*.

III. Can you add to the following guides for understanding an assignment?

Guides for Understanding an Assignment

1. Read the directions completely through once.
2. Try to see how the new assignment is related to previous work.
3. Be sure that you have all necessary memoranda, such as page references, for going to work.
4. Ask reasonable questions about points not understood. Be sure that your questions are complete, clear, and courteous.
5. Use your textbook or other reference books to look up words or topics that you do not understand.

IV. Apply your guides in preparing an assignment for history, geography, or science.

V. Have you ever felt that you didn't get as much credit as you deserved in an oral quiz or on a written test? Discuss why each of the following might have helped you:

1. Understanding the purpose of the question
2. Answering only what pertains to the topic
3. Suiting the length of the answer to the time limit
4. Arranging ideas in an orderly manner
5. Answering in complete sentences, oral or written
6. Speaking distinctly and correctly in an oral answer
7. Writing neatly and accurately in written tests, after using scrap paper for notes, outlines, or the first draft of an answer

VI. Write a brief account of a real experience suggested by one of the titles at the top of page 181.

Useless Cramming	Thinking Things Through
Saved by an Answer	When I Made a Speech
Why I Passed the Test	The Misunderstood Assign-
My Pet Aversion	ment
Surprising the History Teacher	
How I Learned to Ask Questions	
What Happened on the Next Page?	
Lost — An Opportunity in Science Class	

STUDYING HOW TO STUDY

I. Discuss in class each of the following suggestions on *how* to study:

1. Get your lesson material organized. Arrange the necessary paper, maps, ruler, compasses, and so forth before you start work.
2. Be sure that you understand the lesson assignment. Ask yourself the question: What am I to find out from reading this selection?
3. Put your mind on your work and let nothing disturb you. Do not waste time getting ready to study.
4. Hold to the main problem regardless of the attractions of related topics.
5. Ask questions as you read. Don't believe everything just because it is in print. Think, form your own judgments, and work out the problem in your own way.
6. Try especially to remember the outstanding points of the lesson.
7. Restate again and again the problem under consideration.
8. Save time by using such parts of your textbook as preface, index, footnotes, maps, and illustrations.
9. Make your knowledge practical. Apply it to present-day conditions.

10. Review your subject matter frequently. The review will help you understand points that at first seemed vague.
11. Study your lessons every day. It is difficult to understand today's work if you have not mastered yesterday's. Lessons are continued stories, hard to follow if you miss a chapter.
12. Plan a definite time for studying. Learn to keep to a schedule.
13. Often you can save time by first reading the lesson quickly and then reading it again more slowly and carefully. In doing this you get the entire outlook first and details later.

II. Write a summary of the class discussion held for 5 above or one of the other items.

III. You know that your success in English depends on many different factors, such as how hard you work, your ability, and your previous preparation. Upon what do each of the following depend?

Your health	The cost of a bicycle
Safety in traffic	The area of a triangle
The date for Easter	The warmth of a house
Accuracy in spelling	The reliability of a watch
Your rate of reading	The cost of a loaf of bread
The life of a pair of shoes	
The making of a good speech	
The future of the dirigible	
The rating of a baseball team	
The yield of an acre of wheat	
The keeping of a good notebook	
The numbers of hours of daylight	
Your understanding of what you read	
The amount of an electric-light bill	
The cost of sending a parcel by mail	

IV. Write a paragraph explaining how your understanding of what you read is influenced by the following:

1. Your attitude
2. The difficulty of the material
3. The physical conditions
4. The amount of time you spend
5. The degree of concentration
6. The amount of information you already possess

V. Write a story suggested by one of these titles:

Johnny's Work Habits — Before and After

Bill Pokey Learns a Lesson

My Recipe for Improving Marks

Why I Did Not Lead My Class

VI. Write and dramatize a sketch suggested by "And Then the Bell Rang!" (page 177). Bring out the advantages of good study habits. You may wish to use such characters as these:

Noah Penn

Willie Worker

Ima Hustler

Fern Fiddle

Reuben Review

Leonard Lazy

Minnie Muncher

Junior Jumpup

May Learn



EVERY PUPIL: A MODERN MORALITY PLAY

MASTERING BASIC TERMS

I. Explain the meaning of each word given below. Why might each of these terms be called *basic* for the subject under which it is listed?

<i>Mathematics</i> per cent commission profit interest	<i>Science</i> experiment microscope solution barometer	<i>History</i> inauguration democracy abdication veto
<i>Health Education</i> quarantine nutrition vitamin hygiene	<i>Music</i> clef forte score rest	<i>Art</i> perspective portrait easel shading

Be able to spell and to pronounce correctly each word given above.

II. List for each of your subjects at least ten words that belong to it. Choose words that offer difficulties in spelling, pronunciation, or meaning. Compare lists and choose words for a spelling test. Assign selected words for use in sentences which illustrate meanings and offer practice in pronunciation.

III. Using the basic terms you have prepared, have a definition contest in which the class is divided into two teams. Those who answer correctly may sit down. That team wins which has the larger number of players sitting at the end of the contest.

IV. Use a list of basic terms decided upon by your class for an old-fashioned spelling match against another class.

ADAPTING READING RATE TO SUBJECT MATTER

I. Skim through the following article to find why paddle tennis is popular with many people:

PADDLE TENNIS

Four men armed with glorified Ping-pong bats, whamming a sponge-rubber ball across a net on a playing surface marked out like a reduced tennis court — this is paddle tennis, possibly the salvation of winter-bound business athletes in the future. The game is played on a portable wooden platform which can be stored away during the summer and set up when cold weather comes. Strategy and tactics are identical with tennis, and the same gamut of strokes obtains. Paddle tennis is a red-blooded man's game, every bit as strenuous as squash or lawn tennis, yet people of all ages can play it. It gives a stiff work-out in fresh air for the winter months. It appeals to a wide range of people because it is inexpensive to play and easy to learn. Novices catch on rapidly, yet it takes a real athlete to be a champion.

GEORGE TREVOR

II. Re-read the article above to find how paddle tennis differs from lawn tennis. Why must you read more slowly to secure this information?

III. Why is it necessary to read the following selection carefully in order to solve the problem stated therein?

*Brain Twister.*¹ At a recent fire a fireman stood on the middle rung of a ladder directing water into the burning building. As the smoke diminished, he stepped up three rungs and continued his work from that point. A sudden flare-up forced him to descend five rungs. Later he climbed up seven rungs and worked there until the fire was out. Then he climbed the six remaining rungs and entered the building. How many rungs were there in the ladder?

¹ You will find the answer on page 217.

IV. Give an example to show when you would use each of the following methods of reading in preparing an assignment for mathematics or history or any other subject:

1. Skimming
2. Reading rapidly
3. Reading at an average rate
4. Reading slowly

V. Explain how your rate of reading depends on: (1) the type of material you are reading; (2) the purpose for which you are reading it; (3) the amount of information you already have on the subject.

VI. What reading rate should you use in each situation given below?

1. Reading a time-table to find when the next train leaves for a certain city
2. Reading your history textbook in preparation for a test
3. Using instructions to set up a meccano set
4. Reading a comic strip in the newspaper
5. Solving a problem in arithmetic
6. Hunting for a name in the city directory
7. Memorizing a poem
8. Reading to prepare a report on the composition of synthetic rubber
9. Using directions to build a model aeroplane
10. Reading a novel while on a vacation
11. Reading basketball rules to explain to the team of which you are captain
12. Reading to find the answers to review questions in geography
13. Reading newspaper head-lines
14. Reading a recipe in order to make a cake

VII. Your teacher will help you to plan a series of reading exercises for the purpose of improving your ability to read informative material with speed and understanding. In finding your rate of reading, divide the number of words you read by the minutes or seconds spent in reading them. For eighth-grade students the normal rate for material of average difficulty is 215 words a minute. To test your understanding, answer as accurately as possible questions based on the material read. Keep a record of your scores. If these records are charted, your improvement from time to time can be more easily observed.

Consult the library list on pages 207 and 208 for books containing study suggestions.

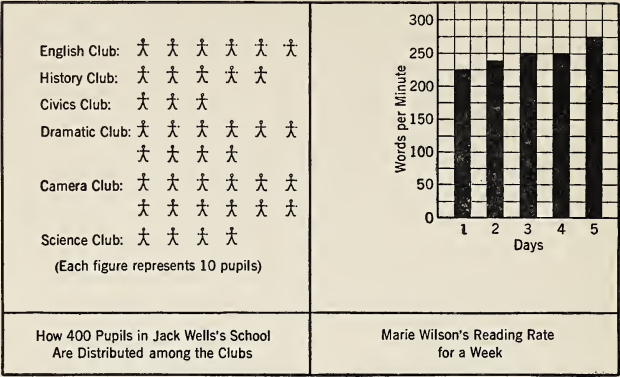
VIII. Find an interesting article of from 500 to 2000 words in length. Prepare a set of 5 or 10 objective questions, making a multiple-choice test, a true-false test, or a completion test. Your teacher will give directions for exchanging articles and questions with a classmate, and will give a signal for you to start reading. Find the number of words you read in a minute. Then finish reading the article and answer the questions. Return the test and the article to the owner, who will grade your answers to the test. Record the results on a graph or a chart.

USING GRAPHS AND CHARTS

I. The common types of graphs are:

- | | |
|----------------------|--------------------------|
| 1. The picture graph | 3. The broken-line graph |
| 2. The bar graph | 4. The circle graph |

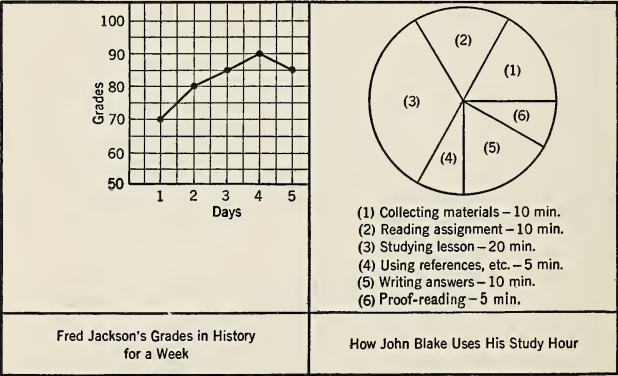
Study the four graphs on page 188 and interpret the information given in each graph.



1. PICTURE GRAPH

2. BAR GRAPH

What other symbol might be used for recording club membership?



3. BROKEN-LINE GRAPH

4. CIRCLE GRAPH

II. Make a circle graph to show how you use your own study hour or period.

III. Prepare a bar graph to show Norma Whitney's rate of reading:

Date	Sept. 27	Oct. 15	Nov. 16	Dec. 17	Jan. 16
Rate of Reading					
(Words per minute)	100	125	140	175	200

IV. Write a humorous letter to a relative in which you picture by means of a graph: (1) the contrast between your good wishes for the individual and your ability to buy him or her a gift; (2) your actual grades and the ones you hoped to get; or (3) your weight and your height compared with those of another member of the family.

JOIN THE LOOK-IT-UP CLUB

I. Have you joined our imaginary Look-It-Up Club? Where would you have looked for the answers to Theodore Roosevelt's questions if you had been Quentin in the story below?

"Well, what do you propose to do now?" TR asked, changing the subject.

"Well, we had a plan in the cellar; but it's all spoiled now," Q said sadly.

"Guy Fawkes?" TR questioned, turning to go to keep his appointment.

"Guy Fawkes?" repeated Q, greatly intrigued by the name. "Who is he?"

The President halted. "Guy Fawkes," he said, "was the conspirator who nearly succeeded in blowing up the British House of Lords and the King by mining the cellar. It was called the Gunpowder Plot, and happened in sixteen hundred"—he thought a moment—"sixteen hundred and four. Find out what king reigned in England at the time and why it was that Fawkes said part of the plan was to 'blow the Scots back into Scotland!'"

II. Why does everyone need to know how to use reference books effectively? Some reference books have been written for general purposes and some for special subjects and fields. An encyclopedia, for example, will tell you how to build a boat or make a dress or do many other things in which you are interested.

After a class discussion, make a list of the important reference books with which every boy or girl of your age should be familiar.

III. If they cannot be found in your textbooks, tell where you would look for answers to these questions:



1. Who invented the incandescent light?
2. How does British soccer differ from Canadian football?
3. How long ago did Mendelssohn live?
4. What is the diameter of the earth?
5. When was the first motion-picture theatre opened?
6. What is the meaning of the expression *tempus fugit*?
7. Where is the Cape of Good Hope?
8. For what is Charles Dickens noted?
9. Who was the governor-general of Canada in 1914?
10. How does one make a racing dive?

IV. To how many of the ten questions above can you find answers in twenty minutes? Discuss in class the answers found. Ask the ones who found the most answers to explain their methods of work.

V. Find out how many of the general and special encyclopedias and dictionaries listed on pages 191 and 192 you have in the school or town library. What others not mentioned on these pages can you add? Tell for what purpose each book is best adapted.

GENERAL ENCYCLOPEDIAS AND DICTIONARIES

Book of Knowledge, The
Century Dictionary, The
Columbia Encyclopedia
Compton's Pictured Encyclopedia
Encyclopædia Britannica
Everyman's Encyclopaedia
Lincoln Library of Essential Information
New Human Interest Library
New International Encyclopædia, The
Shorter Oxford English Dictionary, The
Webster's Dictionary for Boys and Girls
World Almanac, The
World Book Encyclopedia, The

SPECIAL ENCYCLOPEDIAS AND BOOKS OF REFERENCE

Bartlett's Familiar Quotations
Book of Popular Science, The
Brewer's Reader's Handbook
Canada Year Book, The
Canadian Almanac, The
Canadian Who's Who
Chambers's Book of Days
Champlin and Perkins's Cyclopedia of Painters and Paintings
Dictionary of Canadian Biography
Dilly Tante's Living Authors
Doubleday's Nature Library
Granger's An Index to Poetry and Recitations
Grove's Dictionary of Music and Musicians
Harper's Dictionary of Classical Literature and Antiquities
Lester's Historic Costume
New Larned History for Ready Reference, Reading, and Research
Post's Etiquette
Robert's Rules of Order

Shepherd's *Historical Atlas*

Stevenson's *The Home Book of Quotations*

Ward's *The Encyclopedia of Food*

Who's Who

USING AN ENCYCLOPEDIA

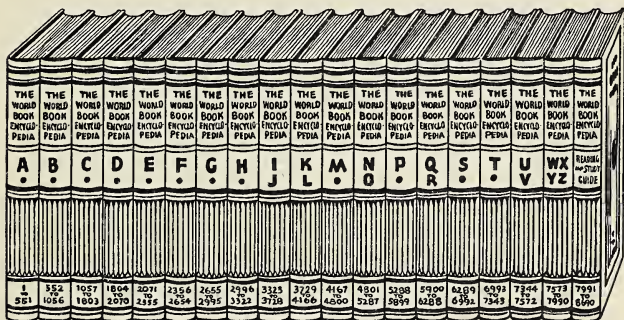
I. Remember that subjects listed in an encyclopedia are always *nouns*. Don't waste time looking for verbs or adjectives. Choose the important *noun* in the topic. For example, if you wish information about playing football, look for *football*, not for *playing*. If you can't find *football*, look for the class of things to which football belongs, such as *games*, *sports*, or some other noun. This is called a *class name*.

II. For what nouns would you look to find information on each of these topics?

- | | |
|---------------------------------------|----------------------------|
| 1. Skye Terriers | 7. Deep-sea Diving |
| 2. What Rabbits Eat | 8. Interior Decorating |
| 3. Merchant Marine | 9. Birds of Our Province |
| 4. How Fish Breathe | 10. Mathematical Puzzles |
| 5. Training Wild Animals | 11. Invention of Printing |
| 6. The Binding of Books | 12. Setting a Dinner Table |
| 13. Making a Puppet Stage | |
| 14. The Origin of Thanksgiving | |
| 15. How Neon Lights Are Made | |
| 16. The By-products of Petroleum | |
| 17. The Uses of Bamboo in the Tropics | |
| 18. Population of Canada | |

III. Choose from the list above a topic that appeals to you. With the help of a partner, prepare a report to give before the class. Divide the work so that each of you does his share in preparing the report.

IV. Why are the subjects in an encyclopedia arranged in alphabetical order? In which volume of *The World Book Encyclopedia* (pictured here) would you look for each of the subjects listed on page 192?



V. If you can't find a topic under the first word you look up, use the class name or a **synonym** for the word, that is, another word that means about the same thing as the word.

Name a synonym or a related word for ten of the important nouns in exercise II, page 192. Test the accuracy of your choice by finding these words in an encyclopedia.

VI. When a reference book suggests related words to look for, we call such notation a **cross reference**. For example, in *The World Book Encyclopedia* under the topic *Eskimo* you will find the following list of related subjects:

Alaska
Aleutian Islands
Aleuts
Greenland

Indians, American
Labrador
Seal
Whale

Find examples of cross references in encyclopedias, indexes, and dictionaries for some of the words in exercise II, page 192.

VII. Think of as many related topics as you can that might be listed under the following broad subjects. List them in outline form. Then check your list with those you find in an encyclopedia.

Communication

Stories in Rocks

Transportation by Air

The Migration of Birds

Fur-bearing Animals

The Seven Years' War

Household Electrical Devices

Machines That Help Man

Under each topic that you find you will want to refer to the cross references.

VIII. Divide the class into groups. Each group should choose one of the broad subjects given above and divide it into smaller assignments for the members of the group. Then each member should prepare his part, and the leader of the group should give the complete report to the class.

IX. James Norman Hall was once shipwrecked on an island with only the volume of an encyclopedia labelled MED—MUM to read. Mention some topics that he could read about. If you had been in the same situation, what volume of the set should you have preferred? What interesting things would be in it?

USING A DICTIONARY

I. Read the table of contents of your dictionary. Compare it with that of other dictionaries.

Tell all the advantages you can think of that a good dictionary has over an out-of-date dictionary or a very cheap dictionary.

Let the group discuss the following topics with reference to a large dictionary like *The Shorter Oxford English Dictionary*:

1. How the preferred spelling of a word is indicated
2. In what five ways pronunciation is shown
3. How guide words are used in finding words quickly
4. How meanings are shown
5. How the synonyms of a word are given
6. How the part of speech of a word is indicated
7. How the spelling of a compound word is shown
8. How the fact that a word is slang is shown
9. How the spelling of the plural of a word is shown
10. How the history of a word is given
11. Where foreign words and names of prominent places and people are given



WILL SHE FIND US?

II. What abbreviations does a large dictionary use for the following words? Where do you find the abbreviations and their meanings?

page	dialect	obsolete	verb
pound	ancient	adjective	post office
Latin	English	anonymous	pronoun
doctor	singular	honorable	horse-power
plural	synonym	reverend	hundredweight

III. Explain the meanings of the following abbreviations:

pp.	yd.	colloq.	R.N.
p.p.	pt.	F. or Fr.	Scan. or Scand.

IV. Dictate to your classmates a list of the words you have misspelled recently. See who can be first to give the correct spelling. Use the dictionary to look up any words of which you are not sure.

V. Notice the meaning of the word *key* as in *Webster's Students Dictionary*: "that which serves to explain or solve something; as, the *key* to a riddle; the *key* to a code." Notice also the key words and signs on the bottom of the pages. Hold a class discussion on the meaning and use of these key words, answering these questions:

1. Why are these words called **key words**?
2. Why is there a different mark to indicate each sound of a vowel?
3. What are these marks called? Why?
4. How many different sounds has *a*? *e*? *i*? *o*? *u*?
5. Why are *a*, *e*, *i*, *o*, and *u* called **vowels**? (A large dictionary like *Webster's New International Dictionary — Second Edition* will help you to answer this.)
6. Can you find where the sounds of the consonants are indicated?
7. Name a consonant that has more than one sound — for example, *c*.

VI. Many people mispronounce the following words. Copy them and mark them to show how the dictionary aids you in pronouncing them correctly. Add your individual "pronunciation demons" to the list.

aviator	athlete	hearth
aviatress	cemetery	patronize
bronchial	vegetable	apparatus
candidate	pheasant	penalize
government	guarantee	laboratory

A VARIETY OF INFORMATION IN THE DICTIONARY

How do you find the meaning of a word in a dictionary?

Examine this reproduction from *Webster's New International Dictionary — Second Edition* and hold a class discussion on the questions below.

pup'pet (pŭp'ēt; -īt; 119), *n.* [ME. *popet*, fr. OF. *pou-pette*, dim. of (F. dial.) *poupe* (whence *poupée* doll, puppet), fr. (assumed) VL. *puppa*, fr. L. *pupa* doll, girl. See PUPIL of the eye; cf. POPPET, PUP, PUPA.] **1.** A doll-like person. *Contemptuous.*
2. A small image in the human form; a doll.
3. A similar figure, often with jointed limbs, moved by the hand or by strings or wires, as in a puppet show or a mock drama; a marionette.
4. One acting as another will; a tool.
5. = POPPET, 2. *Dial. Eng.*
6. Obs. a An actor. **b** A puppy. **c** A pupa.
7. Mach. A lathe poppet.

From Webster's New International Dictionary, Second Edition
 Copyright, 1934
 By G. & C. Merriam Co., Springfield, Mass.

1. What two pronunciations of the word *puppet* are correct? (The number following the pronunciation refers to a section of "A Guide to Pronunciation" in the dictionary. Look it up.)
2. What does *n.* mean?
3. How does the information in brackets after the word help to explain the meaning?
4. How many different meanings of *puppet* are given?
5. What does *Dial. Eng.* stand for? *Obs.*?
6. Since the meanings are given in historical order, which is the oldest? the newest?
7. With which meaning would you be concerned if you were giving a puppet show?
8. How are special meanings pertaining to certain fields indicated? What does *Mach.* stand for?

FINDING DEFINITIONS THAT FIT

I. Each part of speech (noun, verb, adjective, adverb, etc.) is defined in certain typical ways in a dictionary, as shown by the underscores and parentheses below. List other examples of these four parts of speech.

Nouns

typist	(person)	<u>A person who</u> operates a typewriting machine.
garrison	(place)	<u>A fortified place in which</u> troops are quartered.
goblet	(thing)	<u>A drinking glass</u> (general name) <u>with a foot and stem</u> (distinguishing characteristic).
bravery	(quality)	<u>Quality of</u> being brave.

Adjectives

military	<u>Of or pertaining to</u> soldiers, arms, or war.
observant	<u>Taking</u> notice.

*Adverb**Verb*

roughly	<u>In a rough manner.</u>	dismiss	<u>To</u> send away.
----------------	---------------------------	----------------	----------------------

II. Look up the meanings of words from different subjects, such as the following:

<i>Mathematics</i>	. . .	perpendicular, bisect, sphere, obtuse, quotient, ratio
<i>Language</i>	. . .	antecedent, appositive, subordinate, co-ordinate, modify
<i>History</i>	. . .	monarchy, tyrant, Renaissance, revolution, republic, protectorate

<i>Science</i>	vacuum, zoology, centrifugal, geology, electro-magnet, electrify, condense
<i>Music</i>	dominant, lento, compose, orchestrate, harmony, staccato, diminuendo, pianissimo

III. Write a humorous dialogue to show how words can be misused. For instance, some amusing errors might be caused by confusing *commute* and *commune*; *sediment* and *sentiment*; *statuary* and *stationary*; *oculist* and *optimist*; *lavatory* and *laboratory*; *sensible* and *sensitive*; *respectfully* and *respectively*; *inspiration*, *respiration*, and *perspiration*; *contact* and *contract*; *accept* and *except*.

USE DETERMINES THE PART OF SPEECH

I. What different parts of speech is the word *well* in the following selection?

Well, well! How does it happen that tears *well* up in his mother's eyes since he got out of the *well* so *well* and is now as *well* as ever?

Notice that you cannot tell what part of speech a word is until you see how it is used in a particular sentence.

When a word may be used as more than one part of speech, the dictionary lists each use and its meanings separately. Tell what the italicized abbreviations stand for in the statements below, taken from *Webster's Dictionary for Boys and Girls*.

- well** *n.* A hole made in the earth so deep that a supply of water, oil, gas, etc. is reached.
- well** *v.* To flow; to gush.
- well** *adv.* In a pleasing or desirable manner.
- well** *adj.* Healthy; not sick.
- well** *interj.* An exclamation expressing satisfaction, surprise, etc.

II. Find other words in the dictionary that are several different parts of speech, according to meaning.

THE DICTIONARY AS AN AID IN FORMING PLURALS

In the dictionary, where do you find rules for forming plurals? Where do you find the spelling of irregular plurals?

Give or find the plural of each of these words:

bus	half	sheep	fish	calf
city	alley	scarf	piano	family
deer	staff	mouse	woman	tomato

THE DICTIONARY AS AN AID IN STUDYING THE COMPARISON OF ADJECTIVES

The simple form of an adjective is called the **positive degree**.

The form with *er* or *more* is called the **comparative degree**.

The form with *est* or *most* is called the **superlative degree**.

Most adjectives form the comparative by adding *er*, and the superlative by adding *est*; but some adjectives of two syllables, and all of more than two, form the comparative by prefixing *more* and the superlative by prefixing *most*.

Sometimes an adjective has an entirely different word for all three forms; as, *good*, *better*, *best*.

Positive. This is an *old* book. It is as *beautiful* as many new ones.

Comparative. This book is *older*. It is *more beautiful* than the one I gave you.

Superlative. This is the *oldest*. It is the *most beautiful* of them all.

I. Divide into small groups and practise reading aloud the following sentences, using the correct forms of the indicated adjectives :

1. John is the (thoughtful) boy in our room.
2. A mule is (obstinate) than a horse.
3. This problem is (hard) than that one.
4. We should all try to be (agreeable) than we have been.
5. The children were (eager) to go than ever.
6. That was the (kind) deed you ever did.
7. That driver should have been (careful) than he was.
8. Lois is (punctual) than Jane.
9. In fact, Lois is the (punctual) pupil in our room.
10. Mother never looked (happy) than when she saw my report card today.
11. It was the (merry) group you could imagine.
12. Is the rose (lovely) than the lily?
13. I think the bull-dog has the (ugly) face of all breeds.
14. The dragon was the (hideous) of all mythological animals.
15. A dog is (faithful) than a cat.
16. That day I appeared to be the (ignorant) boy in class.
17. The weather seems (changeable) this year than last year.
18. I believe Jane's plan is the (sensible) one suggested.
19. It also seems to be the (honorable) of all.
20. No one could have asked for a (peaceful) vacation than we had.
21. Mr. Brown is (wealthy) than Mr. Smith.
22. Then we heard the (peculiar) noise we had ever heard.
23. Jack was the (frightened) boy I ever saw.
24. He is a (timid) boy than his brother.
25. Ralph, the (brave) boy in the group, discovered that an owl had made the noise.

II. Write the comparative and the superlative form of each of the adjectives in the list below. You will need to be particularly careful of the adjectives that end in *y* preceded by a consonant. Consult the dictionary when necessary.

	<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
EXAMPLES.	good	better	best
	late	later	latest
	helpful	more helpful	most helpful

- | | | |
|-----------|--------------|-----------------|
| 1. small | 9. sunny | 17. bright |
| 2. swift | 10. honest | 18. wise |
| 3. much | 11. lovely | 19. skilful |
| 4. many | 12. happy | 20. delightful |
| 5. juicy | 13. bad | 21. cautious |
| 6. far | 14. sour | 22. faithful |
| 7. fickle | 15. curious | 23. intimate |
| 8. merry | 16. pleasant | 24. interesting |

THE DICTIONARY AS AN AID IN STUDYING THE COMPARISON OF ADVERBS

Adverbs, like adjectives, have three forms or degrees — **positive, comparative, and superlative.**

Most adverbs, like adjectives, form the comparative by adding *er* and the superlative by adding *est*; but some adverbs of two syllables, and all of more than two, form the comparative by prefixing *more*, and the superlative by prefixing *most*.

Positive. John came *late*. He came *reluctantly*.

Comparative. Frank came *later*. He came *more reluctantly* than John.

Superlative. Henry came *latest*. He came *most reluctantly* of the three.

Write the comparative and the superlative form of each of the following adverbs. Consult the dictionary when necessary.

	<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
EXAMPLES.	well	better	best
	little	less	least
1. much	4. often	7. fast	
2. slowly	5. neatly	8. regularly	
3. early	6. stealthily	9. distinctly	

THE DICTIONARY ENLARGES YOUR VOCABULARY

I. Why is a large vocabulary desirable? Why will it help you to enjoy the following jokes?

One of two girls on a bus was reading a newspaper. "I see," she remarked to her companion, "that Mr. So-and-So, the octogenarian, is dead. Now, what on earth is an octogenarian?"

"I don't know," the other replied, "but it seems they're a sickly lot. You never hear of one but he's dying."

"What does *trans* mean, Dad?"

"It means *across*."

"Then does *transparent* mean a cross parent?"



ARE YOU A COMMANDER OF WORDS?

II. Show how you might improve your vocabulary by cultivating the acquaintance of prefixes like *trans* or suffixes like *fy*.

trans (Latin) — across

transatlantic — across the Atlantic Ocean

transcontinental — across the continent

transfer — to bear across

fy (Latin) — to make

magnify — to make greater

simplify — to make simple

humidify — to make humid or moist

Give other examples of words built with *trans* as a prefix and with *fy* as a suffix.

III. Discuss the meaning of the word *prefix*; of the word *suffix*. Find the meanings of the following prefixes and suffixes and give a word using each.

<i>Prefixes</i>			<i>Suffixes</i>	
un	dis	ex	y	ate
ac	con	per	ly	ish
ab	sub	post	er, or	ist
an	fore	ante	ous	less
bi	tele	mono	able	hood
re	auto	circum	ical	tude

IV. Can you spell the following words correctly? How does a knowledge of prefixes help you?

effect	destroy	proceed	receive
accept	immediately	misspell	occasion
disagree	preparation	accurate	referred
emigrate	appearance	bicycle	influence
approach	description	occurred	disappear
digression	performance	immigrant	disappoint

Be prepared to use these words in sentences.

V. Can you spell these words correctly? How does a knowledge of suffixes help you?

readily	successful	courageous	argument
peaceful	peaceable	stopping	positively
coming	personally	probably	mysterious
really	disagreeably	peevish	ridiculous
lovable	humorous	sincerely	anniversary
actually	arrangement	probability	determination

VI. Many words have a picturesque history. Notice the meaning of *nasturtium*, which is derived from the Latin words *nasus* (nose) and *tortum* (twist), giving the meaning “nose-twist” in allusion to the sharp odor of the *nasturtium*.



Where does the dictionary give the derivation or origin of words? In a large dictionary like *The Shorter Oxford English Dictionary* find the picturesque meanings or origins of these words:

taxi	zest	muscle	alphabet
bedlam	sincere	curfew	penknife
bankrupt	thimble	mediocre	deliberate

VII. Below are listed some interesting sources of words, with an example of each. Give other examples.

1. Words from names of people — *saxophone* (from Joseph Sax, inventor)
2. Contracted words — *good-bye* (from “God be with ye”)
3. Clipped words — *cad* (from *cadet*)
4. Words from war — *tommy*
5. Words from science and invention — *television*
6. Words from history — *gerrymander*
7. Words accepted from slang — *whoopee*

USING SYNONYMS

I. Try to improve the following story by using appropriate synonyms for the italicized words. Consult a dictionary whenever necessary.

A wolf *covered* himself with the *hide* of a sheep and by that means *got entrance* into a *sheepfold*, where he *ate* several of the young lambs. The *shepherd*, however, soon *found* him and *hung* him up to a tree, still in his *unusual dress*.

Some other *shepherds*, going that way, thought it was a sheep hanging, and *cried* to their friend, "What, Brother! Is that the way you *treat* sheep in this *neighborhood*?"

"No, friends," cried he, *turning* the hanging carcass so that they might *see* what it was; "but it is the way we *serve* wolves *dressed* in sheep's *garments*."

II. Improve your last composition by substituting synonyms for some of the words you used.

III. Play this game: The teacher will give a word. See who can write the best synonyms for it before time is called. The teacher will act as referee.

OTHER INTERESTING THINGS TO DO

I. Make a series of posters illustrating the origin of interesting words. See the bibliography on pages 207 and 208 and the pictures on page 211.

II. From Edward Bok's *A Dutch Boy Fifty Years After* read the selection telling about Bok's way of using encyclopedias to collect autographs of great men.

III. Make up exercises, games, races, and contests to practise skills in using dictionaries and encyclopedias. For suggestions see Lewis and Lesser's *Adventures with Books and Libraries*.

IV. Hold a class discussion on the advantages and the disadvantages of different kinds of English tests. What kinds are used in your class?

V. Interview an encyclopedia salesman about ways to use his product. Give his sales talk to the class.

VI. Look up material and make a report on the history of our language from the coming of the Anglo-Saxons to England, the invasion of the Danes, the Latin influence of monks and scholars, the Norman Conquest, and the beginning of a national language to our present-day growing vocabulary of over 500,000 words.

VII. In a large dictionary find an example of each of the following :

- | | |
|-----------------------------------|-----------------------|
| 1. Synonyms | 6. Foreign words |
| 2. Mythological names | 7. Bible names |
| 3. Capitalization of proper nouns | 8. Abbreviations |
| 4. Christian names | 9. Geographical names |
| 5. Marks for pronunciation | 10. Illustrations |

VIII. Make a list of the new words you have learned recently. Arrange them in dictionary form. Use as many as possible in a brief paragraph.

IX. Draw on the board a picture of the backs of all the volumes of some set of encyclopedias. See how quickly you can tell in which volume you would locate topics suggested by your classmates or your teacher.

USING THE LIBRARY

Every man must educate himself. His books and teachers are but helps.

DANIEL WEBSTER

- Barton, Lucy . . . *Historic Costume for the Stage*
 Gerwig, Henrietta . . *Crowell's Handbook for Readers and Writers*
 Hovious, Carol . . . *Following Printed Trails*

- Kunitz, Stanley J.,
 Haycraft, Howard,
 and Hadden, W. C. *Authors Today and Yesterday*
 Kunitz, Stanley J.,
 and Others . . . *Junior Book of Authors*
 Lewis, E. E., and
 Lesser, Goldie D. . *Adventures with Books and Libraries*
 McNelly, A. E. . . *Study Mastery*
 Pitkin, Walter B. . *How We Learn*
 Scripture, Elizabeth,
 and Greer, M. R. *Find It Yourself*
 Whipple, Guy M. . *How to Study Effectively*

See also *Word Study* (published monthly) and *Interesting Origins of Words*, both issued by the G. & C. Merriam Company, Springfield, Massachusetts, U. S. A.

The reference books listed on pages 191 and 192 will also be useful.

REVIEW, TEST, AND PRACTICE

WRITING THE PLURALS OF NOUNS

Test. Write the plural of each of the following nouns. If you need help, consult a dictionary. Which plurals are not given in the dictionary? Be able to tell how a dictionary helps you.

fly	alto	trophy	crisis
gas	latch	turkey	doorway
wolf	fence	enemy	buffalo
echo	quail	trench	journey
roof	dwarf	salary	volcano
lily	brush	valley	soprano
trout	index	country	mosquito
radio	solo	company	Japanese
bench	patch	tornado	gentleman
spoonful	hutch	heathen	policeman

Practice I. Some nouns, such as *deer* and *sheep*, are the same in both singular and plural. Others, like *scissors*, are used only in the plural. Still others, such as *mathematics*, are plural in form but singular in meaning. Make a list of nouns of each of these three types.

Practice II. Copy the following sentences, using the plural of each italicized noun. If necessary, change the form of the verb and omit the articles *a* and *an*.

1. The *deer* was nibbling daintily at the *bush*.
2. The *cannon* was being rapidly drawn into position.
3. We walked to the hill and saw an *acre* of clover.
4. An *echo* was heard from the opposite side.
5. We found an *armful* of flowers over in the *valley*.
6. The *chief* divided the *sheep*.
7. The *school* has a soft-toned *piano*.
8. The *library* has a *shelf* of history books.
9. The *child* filled the *box* with leaves.
10. The *farmer* used a *knife* to cut the *bush*.

Practice III. Write the plural of each of the following compound words. Consult the dictionary.

passer-by	tea-cup	man-of-war
son-in-law	news-boy	editor-in-chief
attorney-general	boat-house	commander-in-chief

USING THE DICTIONARY FOR PRONUNCIATION

Practice. The following words are sometimes mispronounced. Copy them and mark them with diacritical marks, referring to the key words in the dictionary. Indicate the syllables and mark the accents.

just	catch	literature	picture
deaf	pretty	theatre	children
poem	height	instead	dirigible
film	hundred	probably	guardian
Arab	athletics	architect	generally

Test. The following test will give you an idea of the extent of your mastery of the dictionary. Write your answers on a separate paper.

1. (a) Some words are spelled in two or more ways.
How do you know which is the preferred spelling?
(b) In such cases, under which spelling is the word defined?
2. Where do you look for the pronunciation of a word?
3. (a) Explain briefly what "word derivation" means and where it is shown.
(b) What is the derivation of the word *curfew*? of the word *incisive*?
4. What is meant by the historical arrangement of definitions?
5. Explain the arrangement of synonyms in the dictionary that you use.
6. How can you determine good word usage from the dictionary?
7. Give the names of at least ten fields of knowledge in which this dictionary will give you information.
8. Where would you look for the answers to these questions?
 - (a) How do you pronounce the letters *gh*?
 - (b) Who was Sir Patrick Spens? Who was Apollo? Who was Edwin Arlington Robinson? Who was Janus?
 - (c) What is the meaning of the abbreviation *Mrs.*?
 - (d) What is the rule concerning the dropping of a final *e*?
 - (e) Who founded Mother's Day?
 - (f) Where is Cannes?
 - (g) What is the meaning of *braw*?
 - (h) What is the meaning of *laborare est orare*?
 - (i) What is the chemical symbol for *potassium*? for *sodium*?



Curfew

came from French
couvre feu (cover the fire)



The Roman sculptor's
chisel helped create
our word

INCISIVE

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REVIEWING THE PARTS OF SPEECH

Practice I. Tell the part of speech of each italicized word below:

1. The water-*main* runs through the *main* street.
2. Since John hopes sometime to become a *major*, he will *major* in military tactics.
3. Any day, *fine* or cloudy, that judge will *fine* a man for speeding. John's *fine* was five dollars.
4. As his *temper* was aroused, he did not *temper* his remarks as he should have done.
5. The weather being *fair*, we went to the *fair*, where we saw a jockey who did not play *fair* in the race.
6. Do not *mangle* your fingers in the *mangle*.
7. Is this your *lock*? How do you remember the combination by which you *lock* it?
8. That *day* she lay on the *day*-bed reading.

9. I wish you would *pin* this for me. There's a large *pin* in that cushion.
10. My *shoe* is on the *shoe*-tree in the closet.
11. The *witness* stepped into the *witness*-box. The lawyer asked, "Did you *witness* the accident?"
12. Be careful or you will *accent* the wrong syllable. The *accent* is on the first one. Can't you see the *accent* mark?
13. Blue the *rinse*-water and *rinse* the garment well.
14. Since we have a guidebook, do you think we shall need a *guide*? Can't we *guide* each other?
15. Henry is a good *substitute*, but he is the only *substitute* end, so the coach will not *substitute* him for any injured back.
16. The *lease* on our apartment will soon expire. Father has not yet decided whether he will *lease* the apartment again or not.
17. That *dress* will do! If you do not *dress* in a hurry, we shall be late for the *dress* rehearsal.
18. If we *water* the flowers, will you help me to carry the *water*? The *water* lilies must be thirsty by now.
19. Did you ever *wish* for something and immediately have that *wish* come true?
20. Do you think it will *rain* soon? Let's take our rain-coats and then the *rain* can't spoil our trip.

Practice II. Each of the following words can be used as at least two parts of speech. Some can be used as three. Write sentences to illustrate their uses.

gauge	mail	insult	tool	eye
hammer	snare	fall	trap	dog
exhaust	fancy	fake	lunge	ruin
exercise	giant	present	lurch	flush
executive	flower	stone	lounge	thrill
maneuver	instant	farewell	thread	tread

ENLARGING YOUR VOCABULARY

Practice. Words of opposite meanings are called **antonyms**. Write an antonym for each of these words:

- | | | | |
|-----------|------------|-------------|--------------|
| 1. old | 12. wide | 23. assist | 34. hostile |
| 2. sour | 13. busy | 24. famous | 35. success |
| 3. weak | 14. easy | 25. united | 36. seldom |
| 4. much | 15. late | 26. ugly | 37. tidy |
| 5. wrong | 16. near | 27. idle | 38. swift |
| 6. worst | 17. false | 28. ending | 39. public |
| 7. oral | 18. spend | 29. bought | 40. eastern |
| 8. come | 19. rear | 30. answer | 41. single |
| 9. broad | 20. often | 31. careful | 42. bottom |
| 10. enter | 21. few | 32. friend | 43. awkward |
| 11. young | 22. smooth | 33. protect | 44. together |

COMPARISON OF ADJECTIVES AND ADVERBS

Practice. Choose the correct form from the parentheses in the following sentences:

1. Please drive (more fast, faster) next time.
2. The painting was finished (more soon, sooner) than we had expected.
3. If John comes (later, more late) than he did last night, I do not think we can go.
4. Which are (more common, commoner), red roses or yellow roses?
5. I like an apple which is (more juicy, juicier) than this one.
6. Ethel was (helpful, more helpful) than May.
7. The moon was (brighter, more bright) last night.
8. The big clock was (taller, more tall) than I had imagined.
9. If he had been (wiser, more wise), he would never have entered the contest.
10. That red racer was the (fastest, most fast) car.

CORRECT USE OF ADJECTIVES AND ADVERBS

Test I. Choose the correct words from the parentheses in the following sentences :

1. John did not speak (distinct, distinctly).
2. I (sure, surely) would like to go.
3. The man acted (strange, strangely).
4. He had a (real, really) good excuse.
5. I can do it (easy, easily).
6. Mr. Smith is (some, somewhat) better this morning.
7. Every pupil was treated (fair, fairly).
8. We were delayed because our motor worked very (bad, badly).
9. These pills taste (bitter, bitterly).
10. This exercise looks (easy, easily) to me.

Remember that adjectives modify only nouns and pronouns, thus :

The party was a *real* success.

Such an *easy* assignment will not take an hour.

Adverbs, on the other hand, may modify verbs, adjectives, or other adverbs, thus :

This boy is *really* efficient ; he works *very* fast.

He put the parts of the machine together *easily*.

Test II. Choose the correct words from the parentheses in the following sentences :

1. We had a (real, really) fine day for the trip.
2. Dorothy co-operates (good, well) in any undertaking.
3. The rose smells (sweet, sweetly).
4. Several old landmarks were damaged (bad, badly) by the storm.
5. This fruit is (bad, badly) spoiled.
6. A leader for our club is needed (bad, badly).
7. The meat he sold us tasted (bad, badly).

8. We will (sure, surely) take a vacation this summer.
9. That situation (sure, surely) required tact and courtesy.
10. The sun shone (bright, brightly) yesterday.
11. Dick (sure, surely) can swim well.
12. The family was (real, really) surprised at my good grades this month.
13. John was (real, very) glad that we won the game.
14. The Burns family was (real, very) comfortable in a Chinese home.
15. Jack feels (sorry, sorrily) about the accident which happened this afternoon.
16. Kate feels (bad, badly) this morning.

POSITION OF ADVERB MODIFIERS

What is the difference in meaning between these two sentences?

1. *Again* I asked him why he had come.
2. I asked why he had come *again*.

To make the meaning clear, adverbs should be so placed that they clearly modify the word intended.

Practice. Copy each of the following sentences, changing the position of adverb modifiers where necessary to make the meaning clearer:

1. The intrepid explorer fought his way to the top of the mountain successfully.
2. He went on a voyage around the world with his mother and father later.
3. When Nelson came to Canada, he hardly had any money.
4. I never said I would use your bicycle again.
5. They came to the cabin at the foot of the hill soon.
6. We go to the little restaurant on Main Street often.
7. I only had two minutes to get there.

AVOIDING THE DOUBLE NEGATIVE ERROR

Test. The following sentences are incorrect. Read them aloud, omitting one unnecessary adverb in each.

1. I haven't never given my book report.
2. I'm not hardly prepared to give it today.
3. None of us never sent that telegram.
4. Don't never do that again.
5. I never want no more of that.
6. Nobody never knew who did it.
7. He is not hardly big enough to play on the team.

The negative adverbs *not*, *never*, *hardly*, *scarcely*, and *only* should not be used with other negatives, such as *no*, *nothing*, and *none*.

Right. There is scarcely any candy left.

Wrong. There isn't scarcely any candy left.

Right. Doesn't anybody care?

Wrong. Doesn't nobody care?

Practice. Select the proper words from the parentheses below:

1. I haven't (any, no) time to waste.
2. Haven't you (ever, never) been to Ottawa?
3. Doesn't (anybody, nobody) want to play ball?
4. I never want to have (any, no) false friends.
5. John didn't have (no one, anyone) to help him.
6. I (could, couldn't) scarcely jump so high.
7. I (have, haven't) no desire to be in the play.

USING *TO*, *TOO*, AND *TWO* CORRECTLY

Test. Copy the following sentences, filling each blank with the correct word — *to*, *too*, or *two*:

1. The last ____ peaks are ____ high ____ climb.
2. They are ____ steep and ____ rocky, ____.
3. ____ dollars is not ____ much ____ pay the guide.

If you made mistakes in this test, do the following exercises. Remember that *two* means "2" and that *too* means "also" or "more than enough." Use *to* in all other places.

Practice I. Study these sentences. Then write them from dictation.

1. To learn my age you need to multiply two by seven.
2. One is never too old to learn.
3. I belong to the Curiosity Club, too.
4. At the age of two a child does not know how much two times two is.
5. It would be too much to expect him to know it.

Practice II. Write sentences using *to*, *too*, or *two* before each word in the following list:

- | | | | |
|-------------|--------------|----------------|----------------|
| 1. much | 5. many | 9. hours | 13. the top |
| 2. large | 6. dark | 10. sweet | 14. dollars |
| 3. quarts | 7. easy | 11. pennies | 15. hundred |
| 4. the city | 8. difficult | 12. the movies | 16. the circus |

Practice III. Copy this short story, writing the correct word, *to*, *too*, or *two*, in place of each blank:

I am going ____ the ball game. Do you want ____ go, ____? I'll pay ____ fares on the street-car ____ help you. I'll telephone ____ your mother, ____, and ask her ____ let your brother go, ____.

Answer to Brain Twister, page 185. If the middle rung is labelled "zero," then the fireman went up three rungs to No. 3, down five rungs to No. 2 below zero, then up seven rungs to No. 5 above zero. If he went up six more rungs to the top, the top rung must have been No. 11 above the middle. Add to this the 11 rungs below the middle, and the middle rung itself, and the answer is 23 rungs.



International News Photos, Inc.

THE RADIO AIDS OFFICERS OF THE LAW

UNIT VII. MAKING A GOOD REPORT

CHOOSING A NARROW TOPIC

"Here you are, Mother!" Dick proudly handed his mother a type-written program like that at the right. "At two-thirty this afternoon. Don't forget!"

Before Mrs. Rainey could ask any questions, Dick's friends began to help him explain, each one excitedly trying to get ahead of the others.

"Dick made each of us stand behind a screen and take a voice test to see who would make the best announcer."

"And you ought to hear the song Mary's going to sing!"

"I'm going to review that book Dick gave me."

"Have you an old pan that I can use for sound effects in the play?"

And so they babbled on until the "station manager" reminded them that they must hurry home for lunch and be back early, because "a radio audience won't wait."

Have you ever taken part in a broadcast? What radio topics, like the following, should you like to investigate? Why are these better topics to report on than the general subject *Radio*?

WXYZ Radio Station Program

1. How It All Happened
2. The Music Makers
3. Here-and-there News
4. Book Review Bits
5. The Songster
6. Kiddie Kutups
7. WXYZ Players
8. Sports Reports
9. The Question Box

Parts of a Receiving Set
How a Crystal Set Is Built
Sending Pictures by Radio
Government Regulation of Radio

Radio Beacons
The Origin of Radio
Studio Equipment
Radio for School Use

I. Add other topics about radio, or narrow still further the topics given on page 219.

II. Working with a group, write several narrower topics for each of the broad subjects given below. Submit your lists to a general chairman, who will write on the blackboard some of the most challenging topics suggested.

Fishing	City Government
Books	Animals of Africa
Labrador	Plants in the Tropics
Aviation	Early Canadian Explorers
Gardening	The French and Indian Wars
Noted Aviators	Inventions of the Nineteenth Century

From the list of narrowed topics choose a subject that appeals to you. Plan a brief report and give it to your group. Choose from each group one report to give before the class.

III. Submit to the class a topic you have chosen for a report on any subject in which you are interested. The class will decide whether or not your topic is too broad.

John planned to write about the uses of the radio, but the class suggested that he choose only one use. In the following report, how well do you think he followed the suggestion of the class?

RADIO AND THE POLICE

The coming of radio has done a great deal to discourage criminals. Crime never did pay very much. With the coming of radio it has paid even less. Now-a-days all cities of any size have a number of squad cars which have radio sets and loud-speakers. Some of the cars have broadcast sets, too. Each squad car is manned by two patrolmen, who cover their beat in a car instead of walking, as was once the practice.

When a police call is received at the station, the operator knows which squad car is nearest the scene of trouble. He turns to his microphone and calls that squad car. He repeats three times the call which he has received by telephone. As soon as the squad car picks up the message, the two patrolmen hasten to the place where the trouble is. Many times criminals are caught before they can leave the spot where they committed the crime.

Radio experts are developing a system whereby every policeman on the beat will wear attached to his belt a small radio set. It will be equipped with a small ear-phone. When the policeman needs help or when he receives a call, he will speak into the tiny microphone on the lapel of his coat. Then the police station can send him help right away.

IV. To illustrate the report above, John brought to class the picture on page 218.

Find a picture which suggests a topic about which you can write a report. Display your picture when you read your report to the class.

GETTING ACQUAINTED WITH YOUR LIBRARY

I. Write a letter to your school librarian, asking permission for your class to come to the library for a library lesson. Before the lesson discuss the following library rules. Why do you think each was made? Do you know any other rules you should observe in your library?

1. Each person receives a card with a number and is responsible for all books on the card.
2. Only two books of new fiction may be taken from the library at one time.
3. Books may be kept only one week, but may be renewed for an additional week.

4. Books kept overtime must be paid for at the rate of two cents a day.
5. No other books will be issued to that person or on that card until the fine is paid.
6. Books lost or destroyed must be paid for by the person responsible for them.

II. Make a list of the ways the library can be of service to you. The suggestions below will give you some ideas :

1. To do better school-work (reference books)
2. To find your life-work (vocational books)
3. To find information concerning your hobby (books on stamps, aeroplane construction, home decorations)
4. To entertain yourself (magazines, fiction books)

III. Appoint a committee to assist the teacher in arranging a "library hunt" to take place on the day your class visits the library. For each pupil the committee will prepare a different list of problems, as suggested below. Answers are to be written on the papers, which are to be graded by the committee, after the visit to the library.

Fred Johnson

1. Find the call number for *Men of Iron*.
2. Find the length of the Great Lakes system.
3. Find the author of these lines:

Lives of great men all remind us
We can make our lives sublime.

4. Find whether or not Brom Bones is listed in *Who's Who*.

Before you start the hunt, study the information under "Arrangement of a Library."

ARRANGEMENT OF A LIBRARY

Every library is arranged according to a plan. The books are grouped according to subject matter. Science

has one corner, and history has another, while books of fiction have a large, separate place. There are special racks or tables for magazines and newspapers. Large libraries sometimes have picture files. Cases are arranged for displaying special exhibits of school-work, pictures, or books.

Since the librarian is very busy, ask help only for special problems. Make a floor plan of your school library. Where are the magazine racks, the reading tables, the librarian's desk, the book-stacks, and so on?

CONSULTING THE LIBRARY

Ask your teacher or your librarian for help in answering the following questions:

1. Why is the card below called an *author card*?
2. Why are the cards on page 224 named as they are?
3. We call the combination of numbers and letters at the left of three of these cards *call numbers*. What use do you make of these numbers in finding a book?
4. Only the first letter of a title on a library card is capitalized. Why?

608

Burns, Elmer Ellsworth.

B

Story of great inventions. New York:
Harper, 1910.



AUTHOR CARD

621.384 Home radio up to date. 1927.
V Verrill,Alpheus Hyatt,and Verrill E.E.



TITLE CARD

598.2 Birds.
D Daglish,Eric Fitch.
The life story of birds. New York:
William Morrow & Co.,1930. illus.



SUBJECT CARD

Ornithology
See
Birds



CROSS-REFERENCE CARD

5. How are the numbers 608, 621.384, and 598.2 used? Why are decimal points sometimes necessary in call numbers?
6. What does the initial below the number stand for?
7. What other information do the cards give you?
8. Where in the book will you find the name and the address of the publisher? the date of copyright?
9. When you take a book from the shelf, where do you turn for a quick survey of the contents?
10. Where in the book can you find a list of all the pages on which there are references to a given subject?

CARE OF BOOKS

I. Libraries have rules for the care of books. Write as many reasons as you can to explain why all the following rules should be observed when using books. Add to the list, if you wish.

1. Do not mark in the book with a pencil or a pen.
2. Do not turn down the corner of a page.
3. Never take up a book when your hands are not clean.
4. Do not lay a book down carelessly or leave it out-of-doors.

II. Write the story suggested by the picture at the right. Give it the title "Friends."

III. Sometimes new books are ruined by opening them too hastily or too carelessly. How do you open a new book for the first time?



Study the guides below. Then be prepared to demonstrate to the class the proper way to open a new book.

Guides for Opening a New Book

1. Place the book on a smooth, level surface, with the covers open flat, keeping all the leaves together.
2. Press along the inside edges of each cover.
3. Open a few leaves alternately from front to back until the middle is reached.
4. Let the open book lie flat on the table.

IV. Write the conversation suggested by a situation such as one of these:

1. Harry and John examine their Christmas gift books six months later.
2. The books in the library come to life and hold a conversation.
3. A school committee talks over ways to encourage pupils to take good care of library books.

GATHERING INFORMATION ON A TOPIC

I. Your class may choose to study the development of radio broadcasting in Canada. How many of the ways of getting information mentioned below will help you in preparing a report? Which ones can you use if you have no access to a library?

1. Recalling your own experiences with the radio
2. Talking with others who might have some knowledge of the radio
3. Using reference books for looking up the topic
4. Looking in the card catalogue for books on the subject

5. Using newspapers, pamphlets, magazines, and other recent sources that tell about radio
6. Conducting experiments to solve problems relating to the radio
7. Taking observation trips for first-hand information, such as visiting a broadcasting studio

II. In connection with your study of the development of radio broadcasting, write a list of questions such as the following:

1. What regulations are enforced by the Canadian Broadcasting Corporation? (To obtain more information for answering this question, write a letter to the Canadian Broadcasting Corporation, Ottawa, asking for information regarding government broadcasting regulations.)
2. What apparatus is needed for broadcasting?
3. What are the commercial uses of broadcasting? the educational uses?
4. What are the responsibilities of various workers?
5. How many radio stations are publicly owned?
6. What changes will television probably make in broadcasting?

Report orally on a question that interests you.

In a large dictionary find any terms regarding your topic that you need to use accurately, such as *beacon*, *aerial*, *loop*, and so on.

III. Using several of the encyclopedias listed on page 191, look up key nouns related to the subject of radio, such as *television*, *aircraft*, *Crookes tube*, and *advertising*. Which of the books of your library gives the most helpful information for your report? What related words, or cross references, can you find?

IV. Choose one of the following topics, or another that you prefer, and prepare to write a report. The selection "Mining Gold," pages 234 and 235, will offer ideas on form.

Archery
Homing Pigeons
Tooling Leather
Pitching a Tent
A Magic Trick
Knitting a Sweater
Amateur Photography
A One-tube Radio Set

The Pony Express
Home-made Movies
Pioneer Occupations
The Scout's Code
Pitching Baseball
A Simple Telescope
Making Our First Flag
Building Model Aeroplanes

V. Bring to class interesting pictures, such as the following, which show how something is done. With the help of these pictures and information from reference books prepare a report that you think will interest the class. These topics may suggest others:

How Tires Are Made
How Glass Bottles Are Made
From the Wheat Field to the Table



USING PARTICIPIAL EXPRESSIONS
FOR CONCISENESS

I. The following sentences were taken from reports made by pupils of your age. The sentence marked (b) in each group shows how the sentence marked (a) was rewritten. Which sentence do you prefer? Why?

1. (a) The doctor was examining the broken leg. He looked grave.
(b) The doctor, examining the broken leg, looked grave.
2. (a) Some very small children are compelled to work in factories. Often they become useless adults.
(b) Often children compelled to work in factories become useless adults.

In sentence 1 (a), the word *examining* is part of the verb phrase *was examining*. In sentence 1 (b), the word *examining* is called a **participle**. Since it modifies the noun *doctor*, what part of speech must it be?

A participle is a form of the verb that is used as an adjective.

A participle is part verb and part adjective. It is only part verb because it cannot make a statement or ask a question. It is more than an ordinary adjective because it expresses an action and sometimes takes an object. Participles usually end in *ing*, *d*, *t*, or *n*.

II. In sentences 1 (b), 2 (b), 3 (b), and 4 (b) on page 230, point out the participles that end in *ing*; those that end in *n*; in *t*.

A group of words consisting of a participle with an object or with modifiers is called a **participial phrase**. For example, *hooting at him* in sentence 1 (b) and *coming home today* in sentence 4 (b) at the top of page 230 are participial phrases.

1. (a) At Rip's heels ran a crowd of children. They were hooting at him.
(b) At Rip's heels ran a crowd of children, hooting at him.
2. (a) Cloth that is woven of flax is called linen.
(b) Cloth woven of flax is called linen.
3. (a) Houses which are built of wood are poor insurance risks.
(b) Houses built of wood are poor insurance risks.
4. (a) As I came home today, I saw a queer accident.
(b) Coming home today, I saw a queer accident.

III. Rewrite the following sentences and pairs of sentences as illustrated in the (b) sentences above. For brevity and conciseness change the part underlined once to a participial phrase. Then underline twice the word that your phrase modifies.

1. Down the street came the Boy Scouts. They were marching four abreast.
2. The boys who are playing across the street are from our school.
3. The man threw off his coat and dived for the girl.
4. She began to draw. She used me as a model.
5. We started. We hoped for better weather.
6. The child ran down the street. He was crying lustily.
7. He noticed our embarrassment and offered to help us.
8. A man was the only other passenger. He was reading a newspaper.
9. Mother went to the theatre. She took me with her.
10. We sent a telegram and ordered a special train.
11. The speed-boat raced over the waves and soon came to shore.
12. We left for camp. We expected to reach it by evening.

IV. If a participial phrase is merely explanatory, it should be set off with commas. If, on the contrary, the phrase is necessary to make complete sense in the sentence, no commas are needed.

Study the following sentences carefully:

The children, looking neither to right nor to left, hurried on.
Nests built by orioles resemble pouches.

Make some of the sentences in your written reports more concise by using participial phrases. Punctuate them correctly.

MAKING SUMMARIES

A brief, definite report in one's own words of the important ideas contained in a selection or experience is called a **summary**.

Notice the summary following the article "The Old Custom of Burning the Yule Log." The details have been omitted, and the main thought of each paragraph has been condensed into one sentence.

THE OLD CUSTOM OF BURNING THE YULE LOG

The burning of the yule log originated among the ancient Scandinavians. During the period of the winter solstice, they kindled great bonfires honoring the god Thor and expressing their joy that the sun had turned in its path. Thus we derive our expression of "yuletide" for the Christmas season.

When they invaded England, the Scandinavians brought this old custom with them. In the time of King Arthur the cutting down and bringing in of the huge yule log, or "clog" as it was then called, was a ceremony of greatest importance. One old legend tells us that the yule clog was brought in on the shoulders of the merry woodsmen and lighted with a brand from the last year's log, which had been carefully laid aside for that purpose.

During the ceremony of dragging the log to the hearth and lighting it, certain songs were sung. Many of these old melodies are familiar to us because they were brought to this country by our European ancestors.

Summary

In ancient Scandinavia the burning of the yule log celebrated the winter solstice and honored Thor. The Scandinavian invaders brought the custom to England. The songs used during the burning of the yule log were brought to Canada by European immigrants.

I. Listen to a radio news broadcast. How can the reporter include so many news items in one broadcast? Which radio news reporter do you like best? Why?

II. Set up your own radio broadcasting station. Select a news story from a magazine or a daily paper. Write it to read for your schoolroom broadcast. The following guides will help you in writing summaries:

Guides for Writing Summaries

1. Read the entire article to get the main idea of the selection.
2. Re-read it, selecting the principal idea or ideas in each paragraph.
3. Make a brief summary, using your own words.
4. Revise your summary, making sure that it contains only essential ideas, expressed briefly, clearly, and in an interesting manner.

III. Notice how the first selection on page 233 is summarized in a brief statement at the end. Does the summary observe the guides above?

SUSPENSION BRIDGE

The suspension type of bridge, that is, the traffic structure hanging suspended from wires or cables, is believed to have been invented by the Chinese. Prehistoric man may, however, have crossed over streams on hanging vines. The jungles of Borneo, South America, and Africa contain many bridges suspended on fibre cables. Some of these swing wildly when a foot traveller is crossing, and the swaying becomes violent when the bridge is crossed by a loaded burro or a llama staggering over the uncertain footing.

The San Francisco-Oakland Bridge, which is of this type, is the world's largest bridge. It is eight and a quarter miles long. The length over the water is four and a half miles. It is the world's costliest bridge, and it required more material than any other bridge in history. It also required more supporting piers, 51 in all, than any other in the world. The smallest of these piers is as big as a three-story house. This bridge was opened in 1936.

Summary

The first suspension bridge was probably invented by the Chinese. Prehistoric man crossed over streams by hanging on vines. The largest and costliest modern suspension bridge in the world was opened at San Francisco, California, in 1936.

IV. Write a summary for the following selection :

INTELLIGENT ANIMALS

Next to man the chimpanzee is the most intelligent animal. He can be trained to do a greater variety of things than any other animal. He understands more readily than other animals, he is the most alert, and he can remember to carry out a long performance without being prompted from behind the scenes.

The big, clumsy, tough-hided elephant is the second most intelligent animal. He remembers so well that the saying "The elephant never forgets" has a great deal of truth in it. This seems strange to us because we usually regard him as a huge, lumbering, coarse-grained beast. His intelligence is practical rather than spectacular. In India, where he has been used as man's helper for centuries, this trait shows up most clearly.

DIGESTING PARAGRAPHS

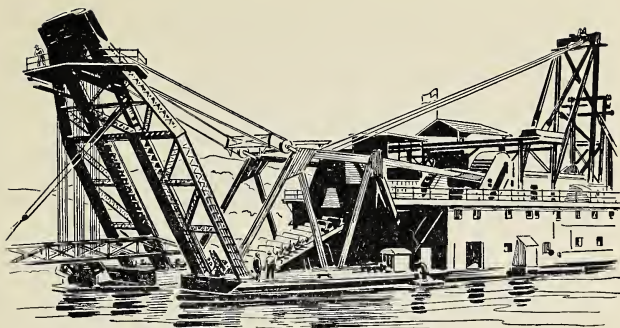
Suppose that you are studying the subject "Mining Gold." When you find information that you think may pertain to this topic, read the entire reference through very quickly. As you read, notice that each paragraph gives at least one **main point** or idea on the subject of gold mining.

I. Read the following report, keeping in mind the fact that each paragraph is organized around a main idea:

MINING GOLD

When you read about the discovery of gold in the Yukon, did you wonder how the gold came to be there? All gold was originally in rocks high up in the mountains. As these rocks weathered, small pieces of gold broke off and were washed down the sides of mountains into streams. Such small particles of gold came from quartz veins and were carried on and on by the rushing waters. Gradually, however, the heavy metal came to rest at the very bottom of the streams, some of it on loose sand and gravel and some of it on bed-rock. It was some of this loose gold that first attracted the attention of the early prospectors.

Ages ago the streams meandered restlessly back and forth across their valleys, frequently changing their courses. When the waters sought a new bed, much of the gold remained on the bed-rock of the old course, for it was too heavy



A DREDGE FOR EXTRACTING GOLD

for the stream to move it to its new location. This is why miners find gold in old, deserted stream beds. In order to find these ancient, buried stream beds, miners sometimes sink test holes across an entire valley. The miner knows, however, that the weathering of rocks is constantly sending gold particles down the mountain-sides. With this in mind he searches the present-day beds of streams, as well, for the precious metal.

There are two principal methods of mining gold. The taking of loose gold from stream beds is called *placer mining*. During this operation the gravel and gold are separated by washing them with water. Placer mining may be done on a small scale by a lone miner with a pan or on a large scale with huge dredges. In both cases the principle is the same. But the loose gold that can be obtained by placer mining does not satisfy man. He wants the gold still held captive in the rocks. To obtain this gold he uses a method known as *lode mining* by which the gold-bearing rocks are crushed in stamping mills. The crushed rock, commonly known as *ore*, is then passed over plates covered with mercury. These plates catch the fine particles of gold that the stamping mill has released from the rock.

To find the main point of a paragraph, ask the question, "What is this paragraph about?" The answer may be given in a few words or in a sentence. Remember that interesting details are not the main point; they only help you to understand the main point.

II. Which of the following expressions best names the main point of the first paragraph in the selection on "Mining Gold"?

1. Places where gold is found
2. Gold a very heavy metal
3. Origin of gold deposits
4. Streams as carriers of gold

III. What is the main point of the second paragraph in the selection? Use a name word, or *noun*, as your chief word.

IV. Write a sentence telling the main point of the third paragraph. Then express the same idea in a few words in topical form.

V. If the main point of the first paragraph is "Origin of gold deposits," what are the next most important points under it? These may be called *sub-points* or *sub-heads*. What are the sub-heads of the other paragraphs?

VI. Practise finding the main points and the sub-heads of other paragraphs your teacher selects.

VII. Working with a partner, find the main points and sub-heads of several paragraphs in your history text.

ORGANIZING INFORMATION EFFECTIVELY

I. How does the following arrangement of main points and sub-heads help to show the relation of ideas in the paragraphs of "Mining Gold" (pages 234 and 235)?

- I. Origin of gold deposits
 - A. Action of the weather
 - B. Streams as carriers
- II. Location of gold deposits
 - A. Ancient stream beds
 - B. Present-day stream beds
- III. Methods of mining
 - A. Placer mining
 - B. Lode mining

Do the two sub-heads under "Origin of gold deposits" cover the information given in the first paragraph, or do you need a third division? What are the divisions under the main point "Location of gold deposits"? What are the sub-heads for the main point "Methods of mining"? Are they of equal importance?

II. Minor divisions may be arranged under the sub-heads as follows:

- I. Origin of gold deposits
 - A. Action of the weather
 - 1. Effect on quartz veins
 - 2. Gold particles washed off
 - B. Streams as carriers
 - 1. Gold deposited in sand and gravel
 - 2. Gold deposited upon bed-rock

Can you add minor divisions for any of the other sub-heads above?

III. In the outline you have just completed, point out evidence of each of the following statements:

- 1. Roman numerals are placed before the main points.
- 2. A point usually consists of a noun and its modifiers.
- 3. Sub-heads that tell about the main point are indented and marked with capital letters.
- 4. If sub-heads are used, there should be two or more.

5. Divisions of a sub-head are marked with Arabic numbers, 1, 2, etc. (Further divisions are marked by small letters, *a*, *b*, etc., as shown in the outline on "Alaska" on page 244.)
6. Sub-heads marked with the same kind of letter or number are of approximately equal importance.
7. Periods are usually placed after numbers and letters used to mark the divisions of an outline.
8. Each division of a topical outline begins with a capital letter. Other words are not capitalized, unless for some other reason.

IV. Read the following selection on "The Mounties." Working together, make an outline of the article.

THE MOUNTIES

The work of the Royal Canadian Mounted Police is of two kinds. Enforcing obedience to the laws of the Dominion government is the more important of the two. Counterfeiting, making liquor in private stills, and smuggling goods in or out of Canada are crimes against the Dominion government and as such are dealt with by the mounted police. The mounted police also enforce the game and fish laws and the laws relating to the flights of aeroplanes. Besides enforcing the laws, the mounted police have a second work that has nothing to do with capturing criminals. In remote regions they act as postal, customs, and court officials. They also distribute government aid to aged prospectors and to farmers harassed by blizzards or by drought.

There are three ranks in the Royal Canadian Mounted Police organization. The surgeons and veterinary surgeons are commissioned officers. Besides their regular medical duties, they hold court sessions. The sergeants and corporals are non-commissioned officers. The troopers correspond to the privates in an army.

The high regard in which the mounted police are held is due to their physical and moral qualities. No person is appointed to the force unless he is of sound constitution, able-bodied and active, and between the ages of twenty-two and forty. The applicant must have a high moral standing, for "mounties" have a reputation for discharging their duties honestly and fearlessly. They also have a reputation for relentlessness. Their motto, "Maintiens le Droit" ("Maintain the Right"), has been built upon a foundation of high regard for individual responsibility to duty.

V. Working as a group, make a class list of guides for outlining. Compare your guides with these:

Guides for Outlining

1. Read each sentence carefully to get the author's thought.
2. Decide whether the sentence is of major or of minor importance to the paragraph as a whole.
3. Find out how the sentence contributes to the general plan of the paragraph.
4. In your mind, group together the sentences that seem to serve the same purpose in the author's plan.
5. Decide on a suitable sentence or topic for labelling each major and minor division of thought.
6. Arrange the main points and the sub-points in standard outline form.

VI. Use the guides above in writing an outline for the following article:

HOMES

One of the strangest homes is that of the Eskimo. Because he has no trees, he builds his igloo, or winter home, of snow.

When a house is needed, the Eskimo selects a deep snowdrift. Then he removes blocks of snow, leaving a circular hollow in the drift. This excavation becomes his main room, and the blocks of snow he has removed are used to complete the walls of his beehive-shaped house. As there are usually no windows, a hole is left in the circular roof for the purpose of ventilation. House furnishings are rare in the Far North. A whale-oil lamp is used to heat and light the igloo. The wick of the lamp is made of moss. Usually there are long benches in the igloo which serve as beds as well as chairs. The dishes and cooking utensils are usually made of whale-bone.

The dweller in desert places also has a strange home. He needs a house that he can move from place to place as his flocks seek new pastures. Having no auto trailer, he uses a tent made from the skins of his goats. He, or rather his wife, erects the house by driving a few poles into the sand, spreading the cover of skins over the poles, and tying it down securely. The desert dweller simplifies his moving by having few house furnishings. A copper pot and a wooden bowl, together with a few mats, blankets, goatskin bags, and earthen jars, make up the furnishings. These articles, as well as the tent and the tent poles, can be carried by a camel, the desert dweller's moving van.

VII. Write a report on a subject such as one of those below. First make an outline. Use as many paragraphs as you have main points in your outline.

Rotation of Crops	How Animated Cartoons Are Made
Totem Poles of British Columbia	The Industries of Our Province
The Battle of Waterloo	
Bookbinding for Beauty	The Importance of Marco Polo

VIII. From an outline give a report of an unusual talk you have heard in the school assembly or any other place.

IX. Clip from a newspaper or a magazine a report of a ball game or of a recent exploration. Outline it for retelling to the class.

X. Make an outline of a sports event, including interesting details that you can use in writing a newspaper article.

JUDGING THE VALUE OF INFORMATION

I. If you were preparing a report on "How Milk Is Pasteurized," which of the three following selections would be most valuable to you? Why?

ONE OF THE GREATEST MEN THAT EVER LIVED

When the school children of France were asked to select the greatest man their country had produced, they voted, not for Napoleon, but for the chemist and biologist, Louis Pasteur. . . . It was he who really founded the science of bacteriology. . . .

Pasteur proved that the living forms which appear in liquids, as in fermentation, are always transmitted from the air in the form of invisible organisms (germs), and that this process can be controlled or prevented. As a result of this discovery, the preventive treatment of infectious diseases has become possible. . . .

Pasteur's achievements make him one of the great men of all time. . . . He laid the foundation for the isolation of the germs of tuberculosis, cholera, diphtheria, lock-jaw, and other infectious diseases; he discovered the method of checking hydrophobia by inoculation; and he showed how anthrax in cattle and sheep, fowl cholera, and similar diseases of animals could be prevented or conquered. The process of arresting fermentation in milk, known as pasteurizing, is another result of his labors, and has been the means of saving the lives of untold numbers of children.

Abridged from *The World Book Encyclopedia*

PASTEURIZATION

All cow's milk contains germs. Most of these germs are harmless, but occasionally there are present in milk that is improperly handled germs such as those of scarlet fever, typhoid fever, and tuberculosis. In order to kill these harmful germs, as well as the more harmless ones that cause the milk to sour, most milk is pasteurized before it is delivered to city dwellers.

Milk is pasteurized by heating it in bottles to 142° F. or a little more and keeping it at this temperature for half an hour. It is then cooled rapidly by placing the bottles in cold water.

EARLY-MORNING INSTRUCTION

Jerry smacked his lips. "There's nothing better than a glass of fresh, cold milk."

"But milk has germs in it," warned Anne.

"Idiot!" Jerry grinned with good-natured scorn. "Everyone knows that pasteurized milk such as we use has been heated to kill harmful germs. No self-respecting germ will put up with a temperature of 142°."

II. Which of the six topics below would the following paragraph help you to report?

- | | |
|------------------------|-------------------------------|
| 1. Uses of Maps | 4. Big Business Today |
| 2. Maps for School Use | 5. Keeping Up with the Times |
| 3. How to Make a Map | 6. Geography in Everyday Life |

Map making has become not only an art but a large business. The National Geographic Society employs many artists and professional map makers to meet the demands of correspondents, publications, and actual explorations which they promote.

Every explorer, no matter what his field, whether stratosphere, earth surface, or physical features far beneath the surface of earth and water, must work with scientifically made

maps. Social, political, and economic developments may radically change boundaries. These changes are recorded for the student of political science. The tourist uses a map to help him through the maze of highways. In order to keep up with new conditions, the lawyer, the real-estate broker, and the merchant must chart out campaigns and progress, each adapting a particular map or chart to his use. The weather-man makes charts of wind, rain, and other conditions. Even the wireless messages must have their routes charted by the hand of a scientist.



MAP MAKING

III. Sometimes only a sentence or two in an article may help us on the topic we have chosen. Which sentences in the selection "Radio and the Police" (pages 220 and 221) might help us to prepare a report on each of the following topics?

- | | |
|-------------------------|----------------------------|
| 1. Radio Reception | 4. Detecting Crime |
| 2. Calling All Cars | 5. Policing Our Streets |
| 3. Portable Microphones | 6. New Inventions in Radio |

LEARNING TO TAKE NOTES

I. Review what you have learned about note taking and outlining. Then explain the difference between the *running notes* and the *topical notes* given on page 244.

ALASKA

Running Notes

Original inhabitants came from Asia. Crossed over by ancient land bridge. Alaska discovered in modern times by Russians in 16th century and colonized by them in 18th century. Country sold to United States in 1867. Russia had befriended North during Civil War. Ready to sell cheap. Purchase objected to by many. Alaska thought too cold. Resources then unknown.

Population now about 60,000. One half whites (Canadians, Irish, Scandinavians, and Germans). Four principal stocks of natives (Aleuts, Eskimos, Tlingits, and Athabascans). Whites live in up-to-date cities and towns. Natives live close by in small villages.

Climate is varied. Northern part very cold. Mean temperature 8 degrees above zero. Rainfall scarce. Interior has great temperature changes. Summers are short and hot; winters the opposite. Temperatures on coast are moderate. Rainfall is abundant there.

Topical Notes

- I. History of Alaska
 - A. Original inhabitants
 1. Origin in Asia
 2. Crossing by ancient land bridge
 - B. Russian period
 1. Discovery in 16th century
 2. Settlement in 18th century
 - C. Purchase by U. S.
 1. Reasons
 - a. Russia's friendship
 - b. A bargain
 2. Criticism of purchase
 - a. Cold climate
 - b. Resources unknown
- II. The people
 - A. Races
 1. Whites
 2. Natives
 - B.
 - 1.
 - 2.
- III. Climate
 - A. Northern part
 1. Arctic climate
 - 2.
 - B.
 - 1.
 - 2.
 - C.
 - 1.
 - 2.

II. Copy the topical outline on page 244 and complete it from the information given in the running notes.

III. Make a *sentence outline* of the running notes under "Alaska." Use the same divisions as in the topical notes, thus:

I. Alaska has a varied history.

A. It was inhabited at an early period.

1. The original inhabitants came from Asia.

2. They crossed by an ancient land bridge.

IV. Copy the outline on page 246 and complete it for the following article:

COLONIAL SPORTS

Pulling the Goose was one of the most peculiar sports in the early English colonies on the Atlantic. It was a typical way the Dutch along the Hudson and Delaware rivers had of celebrating Shrovetide. It was carried out in one of the following ways: Sometimes a rope was stretched across the road, and a goose with a well-greased head was suspended from it. Mounted riders rode under the rope, trying to pull down the prize. At other times the rope from which the goose was hung was stretched across a body of water. Each contestant stood up in a boat on a plank. As his boat passed under the rope, he grabbed the goose, if possible. The contestant's usual "prize" was a ducking.

Cock-fighting, another popular colonial sport, was most popular in the South. A large pit was prepared, and in it was placed a pair of cocks with their natural spurs augmented by metal ones. The fight usually lasted until one of the fighters was killed. The winning cock was then matched with others. It was not unusual for several of the fowls to lose their lives before the "entertainment" was over. In the course of time, this cruel sport became illegal in most sections.

On the frontier the shooting match was popular. In the fall of the year, after the harvest was completed, groups of men and boys gathered at the country store and paid a small sum to shoot at a target. Sometimes the target was a live fowl. The range was often one hundred and fifty yards. The prize was usually a turkey or other barnyard fowl.

COLONIAL SPORTS

I. Pulling the Goose

A. Mounted riders

B.

II. Cock-fighting

A. Southern pastime

B.

C.

III. Shooting match

A.

B.

V. Read and make a topical outline from the selection, "Radio and the Police," pages 220 and 221. Use the outline for "Alaska," page 244, as a guide.

VI. Take running notes for the selection, "Radio and the Police."

VII. Make a sentence outline from your running notes on "Radio and the Police."

VIII. Find in your library information on one of the following subjects. As you read, take either topical notes or running notes, as you choose. Then use your notes in writing a short report to be presented to the class.

Traffic Problems

The Value of Playgrounds

How Paper Is Made

Canning Vegetables at Home

The Uses of Radium

The Life Cycle of the Salmon

The Proper Way to Light a Room

Noted Empire Builders

IX. Hold a class discussion as to the best kinds of notes and outlines to use for some reference work that your teacher selects.

X. Discuss the following questions:

1. How do outlines differ from summaries?
2. Which would you use in planning a story?
3. Which would you use in describing something you have seen or done?

OTHER INTERESTING THINGS TO DO

I. Arrange an exhibit of unusual, rare, illustrated, and autographed books. You may want to add special editions of newspapers or magazines to the display.

II. Arrange a display of attractive book-plates. Make some for your own use.

III. Your class may want to publish a special edition of a newspaper or a magazine. You may use one of the following topics for your special edition or you may select another. Let the library help you find material.

Big Trees

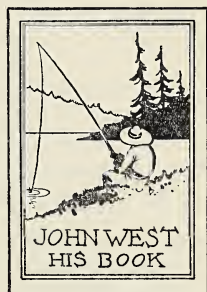
Strange Lands

The Olympic Games

Curious Superstitions

Costumes Old and New

Fall and Harvest Festivals



A BOOK-PLATE SHOWS
OWNERSHIP OF A BOOK

IV. Plan a radio broadcast either behind a screen in your classroom or from another room. Choose a station manager to supervise the arranging and timing of features. The best reports from your class work may be used in the program.

V. Following the form illustrated on pages 249 and 250, make a bibliography of books that you have read this year. Include interesting magazine articles that you recall.

VI. Prepare a bibliography of the books in your library that pertain to a subject of special interest to you.

VII. Make an outline for an interesting report on the life of one of your favorite heroes or heroines.

VIII. Prepare tests for class use in finding topics in the encyclopedia.

IX. In the card catalogue of your library look for the key noun of one of the following topics. Follow cross references.

How to Forecast the Weather
The History of Road Building
Primitive Dances and Folk Dances
Jenner's Experiments with Vaccination
Recent Improvements in Wireless Pictures

Make a list of the titles and call numbers of the best books on your topic. Prepare a report to give in class.

X. Has your library a clipping file? a picture file? If so, find out how the materials in them are classified. Under what letter would you look for each of the topics mentioned above? What clippings or pamphlets can you find relating to a topic in which you are interested?

XI. Write to the Dominion Bureau of Statistics, Ottawa, asking for data about the radio, fur farming, or some other topic.

XII. Arrange for a small group an inspection tour to a place where you may obtain information on your topic. While studying the radio, for instance, you may wish to visit a broadcasting studio, a weather bureau, or an airport. Write letters asking permission.

XIII. Bring to class samples of classified lists such as you may find in telephone directories, almanacs, newspapers, catalogues, or programs for entertainments. Prepare a test for practice in finding information quickly.

XIV. Organize a weather-bureau committee to report daily on what weather is in prospect and why.

XV. Examine newspaper head-lines to see how well they summarize the news articles. Make head-lines for articles that do not have them. Write a topic which gives the main idea of each paragraph.

XVI. Make your own notes, outline, and report on some topic as a final test of your understanding of this unit. Use one of the following suggestions or choose your own topic:

Bird Habits

Wood Carving

Aztec Temples

Ancient Athletics

The Burbank Potato

Pure Food Laws of Canada

Barriers to the Spread of Plants

Temperate Flora



RECORDING THE WEATHER

USING THE LIBRARY

Half of knowledge is knowing where to find knowledge.

Abbot, Charles Greeley *Everyday Mysteries: Secrets of Science in the Home*

Bachman, Frank P. . *Great Inventors and Their Inventions*

Cather, Katherine D. . *Girlhood Stories of Famous Women*

Collins, Archie . . . *The Radio Amateur's Handbook*

Ditmars, Raymond Lee *Strange Animals I Have Known*

Fabre, Jean Henri . . *Storybook of Science*

Hillyer, Virgil Mores, and	
Huey, E. G.	<i>Child's History of Art</i>
LaMonte, Francesca R.,	
and Welch, M. H. . . .	<i>Vanishing Wilderness</i>
McGehee, Thomasine C. .	<i>People and Music</i>
Parkman, Mary R. . . .	<i>Heroes of Today</i>
Peck, Anne Merriman . .	<i>Storybook Europe</i>
Slosson, Edwin E. . . .	<i>Chats on Science</i>
Smith, Susan Cowles . .	<i>Made in England</i>
Stefansson, Vilhjalmur .	<i>Northward Ho!</i>
Walden, Arthur T. . . .	<i>Harness and Pack</i>

MAGAZINES

Canadian Geographical Journal
Nature Magazine
The Reader's Digest

ENCYCLOPEDIAS

Compton's Pictured Encyclopedia
The World Book Encyclopedia

REVIEW, TEST, AND PRACTICE

USING PARTICIPIAL FORMS AS MODIFIERS

Practice I. In the following sentences what words do the italicized participles modify? What part of speech is the modified word in each case?

1. The player *passing* the ball was Horace Evans.
2. The notebook *typed* by Carol won first prize.
3. *Laughing*, she hurried down the street.
4. We saw John *driving* his goat cart.
5. The tourists bought a rug *designed* by a French Canadian craftsman and *woven* by his daughter.
6. The price *paid* for the rug was very reasonable.
7. We rested on a stone bench *covered* with moss.

The italicized modifiers ending in *ing* are called **present participles**. The others are called **past participles**.

A participle has the nature of a verb, as well as of an adjective. It may have adverb modifiers, as *badly* in the first sentence below; or it may have an object, as *leader* in the second sentence.

Badly *wounded*, the hunter shouted for help.

Choosing a leader, the children played the game.

Practice II. Choose the correct words from the parentheses in the following sentences:

1. Sleeping (sound, soundly), the tired boy was not aroused by our laughter.
2. Crying (bitter, bitterly), the little girl told her story.
3. Passing Mary and (I, me), the car rapidly disappeared.
4. The man, suffering (severe, severely), was hurried to the hospital.
5. Speaking (fearless, fearlessly), Miles Standish addressed the Indian chiefs.
6. The stranger, trusting Sue and (me, I), then told her story.
7. With its eyes glaring (wild, wildly), the animal rushed from the cave.
8. My cousin, seeing George and (he, him), went over to join them.
9. Feeling very (good, well) today, John went on a hike.

Practice III. Tell what noun or pronoun each italicized participial phrase modifies:

1. Mr. Johnson, *arranging the entries at the fair*, found two unusual specimens.
2. *Judged by my standards*, he is a satisfactory science teacher.
3. John smelled the bacon *frying in the kitchen*.

4. My book, *torn and battered by hard usage*, will now have a much-needed vacation.
5. The soldiers, *continuing their march*, turned toward the river.
6. Fred located the constellations *studied in camp*.
7. Nathan, *discouraged by his failure*, wanted to leave school.
8. *Turning the potter's wheel*, Orville demonstrated how to shape a vase.
9. I examined the first aeroplane *made by the Wright Brothers*.
10. The trees, *shedding their leaves*, give a sure sign of autumn.
11. *Standing alone*, the boy defied his tormentors.

PLACING PARTICIPLES CORRECTLY

In using participles it is important to place them correctly. If they are placed so that they modify the wrong word, the meaning may be humorous or absurd.

Incorrect. *Growing on the mountain*, John saw many trees.

Correct. John saw many trees *growing on the mountain*.

Incorrect. *Stuck fast to the rocks*, the divers find many abalones.

Correct. The divers find many abalones *stuck fast to the rocks*.

Practice I. Change the following sentences so that each participle modifies the right word:

1. Rising high on the left, the men saw a mountain.
2. Stripped of their bark by the storm, the travellers found many trees.
3. Piled high with snow, the hunter waded slowly across the ravine.
4. Standing just below the hill, Robert and James soon reached the shelter.

5. Just beginning to turn red and yellow, the boys saw many trees.
6. Overturned by the wet pavement, the tourists found many cars.
7. Tumbling swiftly down the mountain-side, Sarah and Jane saw the cold, clear stream.
8. Streaked with purple and crimson, the boys beheld the walls of the Grand Canyon.
9. Riding high on the waves, the lighthouse-keeper saw the ship.
10. Covered with mud, Tom found a large turtle.

In every sentence in which a participle is used, the noun or the pronoun which the participle modifies should be expressed. Otherwise the sentence does not have the meaning intended.

In the following sentence the word that the participle *standing* modifies has been omitted. *Standing* is therefore called a **dangling participle**.

Standing on the hill, the train could be seen coming swiftly up the valley.

In this sentence a word or a group of words must be added to tell *who* is standing on the hill and *who* can see the train. This may be done in two ways:

(1) We may use a *clause* in place of the participial phrase.

As we stood on the hill, we could see the train coming swiftly up the valley.

(2) We may use a *participial phrase* if we express the noun or the pronoun modified.

Standing on the hill, we could see the train coming swiftly up the valley.

Practice II. Rewrite the following sentences in the two ways shown above. First use a clause; then use a

participial phrase modifier. When necessary, put in the noun or the pronoun that the participle modifies.

1. Trying hard to hide her tears, another cake was put into the oven.
2. Putting out the light, the money was counted.
3. Greatly exhausted by the storm, shelter was most welcome.
4. Cast away on an island, wild fruit was the only food they could find.
5. Shifting his telescope, a new star came into view.
6. Standing on the corner, a fire engine could be heard coming toward us.
7. Startled by a strange cry, the tree was discovered to contain an owl.
8. Finding some dry wood, a fire was soon started.
9. Looking across the street, the tall building was suddenly seen to burst into flames.
10. Dropping my purse, my money fell out.

Test. Copy the following sentences. Retain each italicized phrase and change the remainder of the sentence so that the italicized phrase will modify a noun or a pronoun. Then rewrite the sentences, using a clause instead of a participial phrase in each.

1. *Being three years old*, a party was given for Samuel by Aunt Mary.
2. *Sitting on a branch of the old oak*, the church bell rang faintly in my ears.
3. *Washing dishes*, a large platter fell from my grasp.
4. *Coming down the street*, the house looked small.
5. *Strolling with his dog*, an elephant passed him.
6. *Trembling with excitement*, the package was torn open.
7. *Being a good boy*, Mother let John go to the circus.
8. *Holding a flickering candle in her hand*, the door was slowly opened.

9. *Discouraged by the bad weather*, the trip was given up.
10. *Raising his rifle*, the bear fell at the first shot.

TESTING YOUR SPELLING

Test. Write the following paragraph from dictation :

The minister is giving his favorite book one of its frequent readings. This worthy man maintains that he receives more actual pleasure from a second or even a forty-second reading of a celebrated author than from a first reading of some of our popular books. He admits that many of his fellow citizens do not agree with his opinion. But as proof of their error he often says, "The friendship and companionship of a precious book are not to be discarded easily for the catchy but deceiving title put forth by an impossible writer."

Practice. Make a list of the words that you misspelled in the paragraph above. Add your personal "spelling demons" to the list. Study all these words carefully.

REVIEW OF HOMONYMS

Test. Study the italicized words below. Then write the selection as your teacher dictates it to you.

"When did you get your boat?" asked Howard.

"I bought it at a *sale* last week," said George. "I was lucky *to* get it, *too*, for *two* other boys who were *there* had *their* eyes on it."

When George *led* Howard onto the boat, Howard began exploring. "What *coarse* cloth the *sails* are made of! And this anchor is as heavy as *lead*!"

"The *principal* of our school gave me a book about sail-boats," said George. "That is how I became interested in *sailing*. Do you know the *principle* of *sailing* a boat into the wind?"

"No, I don't *know* it, but of *course* I'd like to learn it."



Brown Bros.

“LET’S TALK IT OVER”

UNIT VIII. HOLDING A CLASS DISCUSSION

POOLING OUR IDEAS

Read the following poem :

THE BLIND MEN AND THE ELEPHANT

It was six men of Indostan
To learning much inclined,
Who went to see the elephant
(Though all of them were blind),
That each by observation
Might satisfy his mind.

The *first* approached the elephant,
And happening to fall
Against his broad and sturdy side,
At once began to bawl:
“God bless me! but the elephant
Is very like a wall!”



The *second*, feeling of the tusk,
Cried, “Ho! What have we here
So very round, and smooth, and sharp?
To me 'tis very clear
This wonder of an elephant
Is very like a spear!”

The *third* approached the animal,
And happening to take
The squirming trunk within his hands,
Thus boldly up and spake:
"I see," quoth he, "the elephant
Is very like a snake!"

The *fourth* reached out his eager hand,
And felt about the knee.
"What most this wondrous beast is like
Is mighty plain," quoth he;
"'Tis clear enough the elephant
Is very like a tree!"

The *fifth*, who chanced to touch the ear,
Said: "E'en the blindest man
Can tell what this resembles most:
Deny the fact who can,
This marvel of an elephant
Is very like a fan!"

The *sixth* no sooner had begun
About the beast to grope,
Than, seizing on the swinging tail
That fell within his scope,
"I see," quoth he, "the elephant
Is very like a rope!"

And so these men of Indostan
Disputed loud and long,
Each in his own opinion
Exceeding stiff and strong,
Though each was partly in the right,
And all were in the wrong!

I. Dramatize the poem "The Blind Men and the Elephant." Then answer the following questions:

1. Do you agree with the author that the blind men were learned?
2. Why did the first man make the comparison that he did? the second man? the third man?
3. On what did the fourth man base his comparison?
4. With what did the fifth man compare the elephant?
5. What did the elephant resemble in the eyes of the sixth man?
6. Do you think these men could put their ideas together and come to a definite conclusion? Why?
7. From the following list, choose words that describe the six blind men. Use your dictionary.

obstinate	opinionated	intolerant
amicable	observant	compliant
unyielding	antagonistic	academic
discerning	impetuous	deliberate
superficial	open-minded	argumentative

8. What lesson do you find in this poem?
9. Why do you suppose this poem is used to introduce a unit on discussion?
10. Does the poem illustrate the title of this section? Give reasons for your answer.

II. Discuss in class where, when, and how you think the blind men finally discovered the truth about the elephant. Later you may wish to write your explanation in rhyme.

III. When a conversation centres around a definite question or problem, it is called a **discussion**. The members of your family discuss plans for a vacation. In class you discuss problems in history, civics, or science. You debate the advisability of forming a club, of writing a class book, of visiting a factory, of giving a party, or

of doing hundreds of other things. You pool your ideas on the subject and try to come to a satisfactory conclusion.



WHY DOES TOM SAWYER
MAKE A GOOD MOTION
PICTURE?

A conversation about moving pictures in one class settled down to a discussion of the question, "What makes a good motion picture?" Several members of the class contributed their ideas, different views were expressed, and definite conclusions were reached, as you may see by reading the account below:

Leader. The purpose of our discussion today is to decide what makes a good motion picture. Why do you like some pictures better than others? (*Bob rises.*) *Bob?*

Bob. I like pictures in which the story seems reasonable or as if it really could happen.

Geraldine (who has risen and been called upon by the leader). I am not sure that I agree with *Bob*. When I go to see a movie, I don't expect it to seem real. If the story is exciting and holds my interest, it helps me to forget everyday things. That's what I like.

Bill. And what about mystery stories? We certainly can't expect them to seem real. The same holds true for Mickey Mouse cartoons.

Leader. Maybe we are confusing two different purposes of pictures.

Bob. That's what I was thinking. Some stories are supposed to be fanciful or ridiculous. But a story that pretends to be true ought to be convincing all the way through.

Marie. Shouldn't the characters be the same kind of people throughout the story, too? A villain shouldn't

reform overnight, nor should a very kind person suddenly turn cruel.

Leader. Would it be safe to say that the story, the characters, and the stage settings should all be suited to the general purpose of the picture?

Marie. Yes, the settings, for example, should be very real or clearly unreal.

Leader. Are there any other points to consider?

Howard. The photography is very important. Probably I notice that more because I have done some amateur work with a camera.

Leader. What do you look for in the photography?

Howard. For one thing, I look for different kinds of shots — close-ups, double exposures, flash shots, fade-ins and fade-outs, long shots, and dissolves. Usually they add to the picture. For example, in *The Unforgivable Crime* it was quite clever to have the boy's wishes always dissolve into a scene that pictured just what was going on in his mind.

Susanne. That reminds me of a "pet peeve" of mine — the titles of some movies. Why should that movie be called *The Unforgivable Crime* except that it sounds sensational?

Fred. I used to like sensational pictures, but now I prefer a humorous movie to any other kind, especially if the humor fits in naturally and is not dragged in like slapstick.

Leader (after hearing several other comments from members of the class). Perhaps we are now ready to summarize our discussion and decide what to expect in a good motion picture. Will you please write for us, Pauline?

Pauline wrote the following questions as they were dictated by members of the class:

1. Is the title of the picture appropriate? What might be a better title?

2. Do the characters, plot, setting, action, and problems presented seem real or unreal, according to the purpose of the picture?
3. Are they consistent throughout the play?
4. Is suspense naturally developed through proper timing, wise use of contrast, and suggestions of scenes and ideas?
5. Is the humor in good taste and naturally introduced?
6. How do sound, color, and music contribute to the effect of the picture?
7. Are variety shots used whenever appropriate?
8. Is each actor cast in the character he plays best?

IV. Did the discussion concerning motion pictures have a definite purpose? If so, what was it? Did the speakers keep to the subject? Did each speaker bring out a different point? Did the discussion reach conclusions that are satisfactory to you?

Tell about some interesting discussion in which you have recently taken part.

FORMING A DISCUSSION CLUB

I. For purposes of discussion, form a club within your class. The following clubs are suitable:

Film Club	Scrapbook Club
Camera Club	Cosmopolitan Club
Courtesy Club	Parliamentary Club
Recreation Club	Current Events Club
Science Club	Know-Your-Province Club
Literature Club	See-Canada-First Club

II. In organizing a club, discuss questions like the following. Then study a good book on parliamentary procedure until you are sure of yourself in situations arising in club discussion. See the book list on page 281.

1. What officers will be needed? What shall be the duties of each?
2. What committees will need to be appointed by the president?
3. How is a committee report framed and presented?
4. Why is this order of business best to follow?

Call to order by the president

Reading of the minutes (and their approval)

Reports of standing committees

Reports of special committees

Unfinished business

New business

Program

Adjournment

5. How are motions made and carried?

III. When you have completed the discussion in exercise II, answer the following questions about it:

1. Did the entire group participate or only a few members?
2. Which topics aroused the greatest interest?
3. How well informed were the members of the group?

IV. Write a paragraph explaining in what ways the class discussion has been valuable to you.

CHOOSING A GOOD LEADER

I. Why is it a good plan to have a chairman or a class president as leader of the discussion? What purposes did the leader of the discussion on movies serve?

II. Before choosing a leader or electing officers, discuss in class the following fourteen qualifications of a good leader.

1. Courage

2. Initiative

3. Good health

4. Self-control

5. Good judgment

6. Dependability

- | | |
|-------------------------|---------------------------------|
| 7. Sense of time | 11. Good speaking voice |
| 8. Sense of humor | 12. Enthusiasm for work |
| 9. Fair-mindedness | 13. Ability to control others |
| 10. Ability to organize | 14. Neatness and attractiveness |

III. Do you think that the guides listed below name the most important requirements for a good leader? What guides would you add?

Guides for Good Leaders

1. Be energetic.
2. Think courageously.
3. Speak forcefully.
4. Choose helpers wisely and train them well.
5. Plan projects carefully.
6. Like your classmates and try to make them like you.
7. Praise workers generously.
8. Be dignified, but not superior.
9. Measure results and look for better methods.

IV. Dramatize the following selection by assigning parts to be read aloud. In holding your class elections follow the pattern given.

(*Jim*, whom the teacher has asked to serve as temporary chairman, stands at the desk.)

Jim. The meeting will come to order. Nominations for president are now in order.

Eileen (standing). Mr. Chairman.

Jim. Eileen.

(Last names prefixed by *Miss* or *Mr.* may be used.)

Eileen. I nominate Margaret Butterfield. (*Eileen* sits down.)

Jim. Margaret Butterfield has been nominated.

(*Sam*, temporary secretary, writes the name on the board.)

Wilbur (standing). Mr. Chairman.

Jim. Wilbur.

Wilbur. I nominate Paul Black.

Jim. Paul Black has been nominated.

(*Sam* writes again.)

Louis. I move that the nominations be closed.

George. I second the motion.

Jim. It has been moved and seconded that the nominations be closed. All those in favor of the motion say "Aye." (The majority say "Aye.") Those opposed say "No." (A few say "No.") The motion is carried. Please write both names on the ballot and put a cross in front of the one for which you vote. The secretary will collect the folded ballots, count them, and report the results tomorrow. The meeting is adjourned.

A vote may also be taken by rising, by roll call, or by loud acclaim, *viva voce*. If a nominating committee has been appointed beforehand to suggest names, the president calls for a motion to adopt the report. Whenever the vote on an election is practically unanimous, the secretary may be asked to cast a unanimous ballot.

USING PARLIAMENTARY PROCEDURE

I. Elect a leader and hold a series of class discussions on topics suggested by recent events or your reading in science and other subjects. Here are some topics that may interest you:

The Causes of Tardiness

Safeguards against Harm from Electricity

How Our School Paper Could Be Improved

Interdependence of Plants and Insects

How to Earn Money for Our Club (or Class)

The Future of Transportation

Recent Engineering Feats

II. Use parliamentary procedure to debate the advantages and the disadvantages of each of the following:

Taking tests

Regular trips to the dentist

Leaving school for a business career

City life in comparison with country life

Being the only child in the family

Studying at home rather than at school

Owning a radio (or a saxophone)

Owning a dog (or some other pet)

III. Formulate in a class discussion one or more of the following. Use parliamentary procedure.

1. A definition of *good English*; of *courtesy*; of *culture*; of *courage*.
2. A petition to a local theatre, asking that a certain film be shown at a special matinee performance.
3. A law regulating the riding of bicycles to school.
4. A code of sportsmanship. The extract below from The Children's Morality Code will offer ideas:

THE LAW OF SPORTSMANSHIP

- (1) I will not cheat. I will keep the rules; but I will play the game hard for the fun of the game, to win by strength and skill. If I should not play fair, the loser would lose the fun of the game, the winner would lose his self-respect, and the game itself would become a mean and often cruel business.
- (2) I will treat my opponents with courtesy and trust them if they deserve it. I will be friendly.
- (3) If I play in a group game, I will play, not for my own glory, but for the success of my team.
- (4) I will be a good loser or a generous winner.
- (5) In my work, as well as in my play, I will be sportsman-like — generous, fair, honorable.

IV. Write a paragraph setting forth the advantages of formal class discussions and one showing the advantages of informal class discussions. Compare the paragraphs that you have written with those written by a few of your classmates. Do all the paragraphs stress the same advantages?

V. Write the report of some club or class discussion. Will you make use of direct quotations? Refer to the selection on pages 260 and 261.

DEVELOPING YOUR OWN SELF-HELP GUIDES

When a discussion is undertaken, every member of the class should help to make the project successful. Remember that the purpose of a discussion is to pool the best ideas of everyone and to arrive at the most workable conclusion.

What guides for a good discussion might you add to the following list?

Guides for a Good Discussion

1. Let the discussion centre around one topic.
2. Read, interview others, and talk over the topic with your family and your friends in order that you may come prepared to take an intelligent part.
3. Outline or organize your facts without preparing a set speech. Be prepared to add at least one new idea in an interesting way.
4. Make your contribution clear without monopolizing the time, for others wish to express their views also.
5. Speak in a clear, pleasant voice.
6. Be courteous in giving an opinion that conflicts with one already given.

GATHERING EVIDENCE TO TEST YOUR OPINIONS

What is the meaning of the following anecdote?

Some ancient philosophers were once discussing this puzzling question: When a horse rises, does it stand first on its hind legs or on its front legs?

"A horse is a herbivorous animal," said one, "and all other herbivorous animals rise first on their hind legs."

Said another, "A horse makes a deeper impression with its front feet than it does with its hind feet. This proves that the horse rises first on its front legs."



Other philosophers spoke wisely, too. But one merely got up and left the meeting. Soon he was back. "Sirs," he said, "I wish to report that the horse rises first on its front legs. I have just been in the stable and watched my old mare, White Star, rise

from the straw on which she had been sleeping."

I. In your class discussions, you will need to gather evidence to test your opinions. What are the principal ways in which you can do this? Add other ways to these:

1. Like the one wise philosopher, make first-hand observations on the questions.
2. Read reliable books of science and history.
3. Consult encyclopedias and other reference books.
4. Look for the opinions of men of authority, who know more than other men about special subjects.

II. Which of the following statements do you think might be supported by reliable evidence? Why?

1. Fred says that his father heard down-town that the world is coming to an end next Friday.

2. John Greenwald, our Swiss dairyman, says that the Swiss have contributed more to Canada than have the people of any other nationality.
3. Mr. F. A. Hansen, a prominent manufacturer of our town, says that the drill press that he has recently installed in his plant is the best on the market.
4. Our encyclopedia says that Charles Goodyear was the man who first made rubber really usable.
5. The year 1900 was not a leap year, even though 1900 is divisible by 4.
6. The distance around the world is approximately twenty-five thousand miles.
7. Edward says he knows it is true that if the ground hog sees his shadow on February 2, we shall have six more weeks of cold weather. The ground hog could see his shadow near Edward's house on February 2 last year, and we really did have six more weeks of winter that year.

III. Bring to class statements like those above. Let your classmates judge their reliability.

IV. In a class discussion, present evidence to support your arguments on one of the following topics:

1. Football should be abolished because it is harmful.
2. A college education guarantees a better job.
3. Even poisonous spiders are our friends.
4. No admission should be charged to any junior-high-school athletic event.

USING ILLUSTRATIONS TO MAKE IDEAS CLEAR

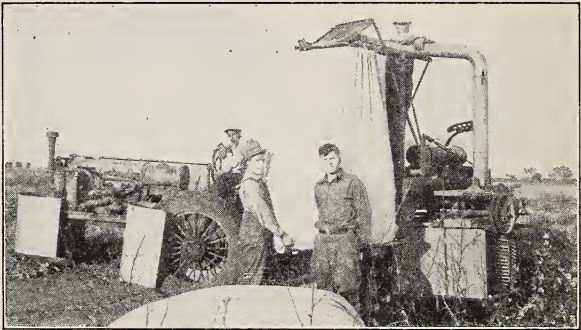
I. In talking about the importance of inventions, Mary declared, "An invention can change the history of a nation." She illustrated her statement in this way:

This is true of the United States. The invention of the cotton gin probably changed the whole history of that coun-

try. Before 1793 the production of cotton in the United States was limited. Until then cotton was not rated as an important crop at all.

But the machine that Eli Whitney invented in 1793 readily separated the cotton fibre from the seed. It was this machine that made the production of cotton profitable to growers. The new machine, crude as it was, did the work of more than fifty men. In a few years the cultivation of cotton spread rapidly into all the Southern states. In ten years the crop had increased twentyfold.

The South soon became an agricultural region of large cotton plantations, while numerous towns of New England became manufacturing centres for cotton cloth. Because of this one invention, the lowly cotton plant became "King Cotton," creating wealth for the United States and developing trade with distant parts of the world.



International News Photos, Inc.

A COTTON-PICKING MACHINE

John made the statement that a recently invented machine might throw thousands of men out of work and again revolutionize the cotton industry. He made the following report about the Rust cotton-picking machine and showed the picture above to help make his point clear.

For years men worked to make a machine that could pick cotton more cheaply than it can be picked by hand. Almost a century and a half after Whitney's cotton gin was invented the Rust brothers finally succeeded.

Their machine plucks the cotton by wrapping it around revolving, claw-like spindles. The aim of these brothers was to invent a machine to do away with the back-breaking labor of cotton picking. After its invention they hesitated to put it on the market because of labor problems it might create. The machine picks 1400 pounds of cotton per hour. Compare this to the 100 pounds per day which is the hand picker's quota. You can see how many men's jobs this machine can take care of.

Did Mary prove her point? Was John's illustration clear?

II. Prepare to make clear by a specific illustration one of the following statements:

Men of genius often bring great misery to the world.

Seeming misfortunes are often blessings in disguise.

A man can be a hero without doing spectacular deeds.

A little learning is a dangerous thing.

Much of household art is based on science.

Often you do not get your money's worth in buying a so-called "bargain."

Nature has given to animals many ways of protecting themselves.

III. Give illustrations of each of the following general statements or proverbs:

1. A rolling stone gathers no moss.

2. Waste not, want not.

3. You can't make a silk purse out of a sow's ear.

4. Early to bed and early to rise

Makes a man healthy and wealthy and wise.

IV. Write an account of the conversation carried on by two people who hold opposing ideas on one of the proverbs in exercise III. Each speaker should use specific illustrations.

USING NOUN CLAUSES FOR CONCISENESS

I. In giving an example to illustrate the truth of the statement, "A little learning is a dangerous thing," a pupil began by saying:

I believe this. A little learning is a dangerous thing.

To state his idea more briefly he later changed the statement as follows:

I believe that a little learning is a dangerous thing.

When the two statements were combined, what word was omitted? How was it used in the first sentence? In the improved statement the object of the verb *believe*, instead of being a noun or a pronoun like *this*, is the whole clause, *that a little learning is a dangerous thing*. Because this clause is used as a noun (object of the verb), it is called a **noun clause**.

A subordinate clause that is used as a noun is called a noun clause.

Noun clauses are introduced by words like *that*, *which*, *who*, *what*, *whoever*, *whatever*, *whichever*, *where*, *when*, *why*, *how*, and *whether*.

For example:

I heard *what you said*.

Take *whichever you like*.

He realized *that he had lost the race*.

No one knew *where I had gone*.

He asked *why the school was closed*.

Rewrite the following statements, changing each group into a single compact sentence. Do this by using a noun clause.

1. John told me this. A man can go longer without food than without water.
John told me that . . .
2. Mary made a wish. She wished to go to camp.
Mary wished that . . .
3. I wonder about the bridge. Is it safe or not?
4. He feared something. A car might hit him.
5. The old man asked about my studies. He wanted to know the subject I prefer.
6. The boy denied it. He did not break the window.
7. Columbus believed this thing. The earth was round.
8. The boy scout asked me something. Had the train gone past?
9. Helen told me this. She must hurry home.
10. Charles pondered about the aeroplane. Would it fly?
11. The nurse feared something. A noise might disturb her patient.
12. We are all free and equal. That's what Rousseau, a great French writer, said.
13. Helen made a statement. The cake was good.
14. Our teacher told us something. He wanted to go to the circus.

II. All the noun clauses that you wrote in the exercise above are objects of verbs. Sometimes the use of a noun clause as the subject improves a sentence, as is shown in the following examples:

Whoever studies diligently will learn.

What he had learned helped him to write his story.

Who he was remained a mystery.

That we were lost was now quite clear.

Rewrite the following sentences. Substitute noun clauses for the italicized groups of words. In each case determine whether the change has made the sentence more pleasing or more exact.

1. *His leaving* was regretted by his many friends.
2. *How could we find him?* That was our problem.
3. *His being late* did not alarm him.
4. *Would he find us?* It was doubtful.
5. Take *all the things that you need*.
6. I could hear very well *the things he said*.
7. The boy soon realized *his making a mistake*.
8. A prize goes to *the person holding this number*.
9. *Their speaking the truth* was evident.
10. *The words he spoke* disturbed us.

DISCUSSING COMMUNITY PROBLEMS

I. What problems do these pictures suggest?



HOW DOES THIS HELP A
COMMUNITY?



HOW DOES THIS HARM A
COMMUNITY?

II. In your civics textbooks, in magazines, and in newspapers find accounts of some problem in which your community is interested. Tell what individuals or groups are trying to solve it and how they are doing it.

These questions will suggest others:

1. What makes our community an attractive (or an un-attractive) place in which to live?
2. What are the chief industries of our community? Are they prosperous? If not, why not?
3. What services does our community give its citizens? Which of the following services are badly needed in our community?

Police protection

Adequate schools

Fire protection

Dairy inspection

Street lighting

Street cleaning

Visiting nurses

Traffic regulation

Playgrounds for children

Well-equipped libraries

Street-car and bus service

Medical and dental clinics

4. Is our community progressive? Is it planning wisely for the future? (Give reasons for your answers.)
5. Is the spirit of the community co-operative? Do honest and capable people run for public office?
6. Are the newspapers of our community public-spirited? Do they give fair consideration to community problems, or do they cause and lead community quarrels?
7. Is our community unselfish? Does it consider the good of the province or the Dominion above its own?

III. Interview community officials or leading citizens for additional information or ideas to discuss in class. You may wish to invite the person you interview to speak before the entire group.

IV. Your school is your immediate community. Discuss some of the following topics:

The Importance of English

Sportsmanship in Athletics

Courtesy on a Street-car or a Bus

How We Can Help New Students

The Most Helpful Clubs in Our School

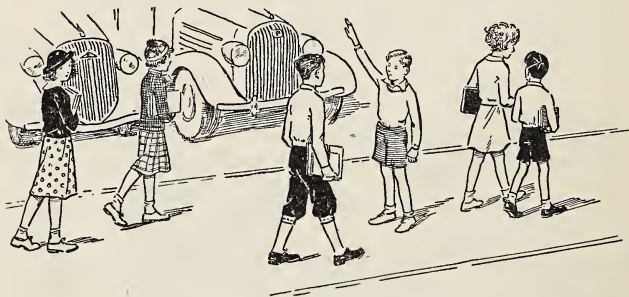
Methods That Would Improve Our Spelling
How We Can Show the Community the Needs of Our
School

How Our Lunch Room Might Be Improved

How Our Assemblies Can Be Made More Interesting

V. Using the following topics and suggestions, hold a class discussion on the value of school patrols:

1. Of what importance are fire drills? How often do you have fire drills? Under whose supervision are they?
2. What form of patrol is there in the manual-training department? What could easily cause a fire in that department if anyone were careless?
3. Is a patrol necessary in the home-economics department? Where would one have to be especially careful in order to prevent fire or other injuries?



4. What benefit do the children get from street patrol? Who are your street patrolmen? Why should children respect their street patrol?
5. How does a school patrol help to make a school safe?
6. Are traffic rules necessary in the school halls? Who makes these rules? What would result if there were no such rules?

7. Are the stairways in your school patrolled? What would happen if students were allowed to rush up and down the stairs in disorderly fashion?

VI. Write for your school paper an account of a recent class discussion. Make use of direct quotations.

KEEPING AN EYE ON THE FUTURE

I. As you discuss civic problems, you need to keep your eye on the future. Newspapers, magazines, and books will help you to forecast what may happen.

Read the following account, thinking as you read how these events may influence your life:

POWER FOR TOMORROW

Supplies of coal and oil are dwindling at an alarming rate. When they are gone, how shall we be able to run our factories and heat our homes?

Scientists are already trying to solve this problem. They hope to make the sun take the place of the coal-bin. Old Sol sends down enough energy each year to furnish hundreds of times the amount of power derived from all the coal, oil, and water power in North America. If this energy could only be utilized!

In Russia scientists have for some time been operating a kitchen, bath, and water tower with energy supplied by the sun. In the United States, Dr. G. C. Abbot, Secretary of the Smithsonian Institution, has been cooking his meals by sun-rays. He has set up a sun cooker, which cooks not only on sunny days, but on cloudy ones and at night! The sun's rays are caught by a large, trough-shaped mirror of polished aluminum. They are focused on a pipe within which is an opaque liquid that heats to a temperature as high as 350°C . The pipe runs through a layer of oil, heating the oil to a high temperature. The oil, which retains

the heat for a long time, flows around two ovens in which meat can be roasted or bread can be baked.

Scientists are predicting the day when man will derive much of his work energy from the power-house of the sun.¹

In a class discussion talk over what it might mean to you and to your family if this prediction should come true. Observe the guides for a good discussion, page 267, as you answer questions such as these:

1. How would the change affect farming?
2. How would it affect mining?
3. How would it affect our homes?
4. How would it affect our fathers' occupations?
5. How would it affect transportation?
6. How would it affect the manufacture of automobiles?
7. How would it affect the vocations open to us?

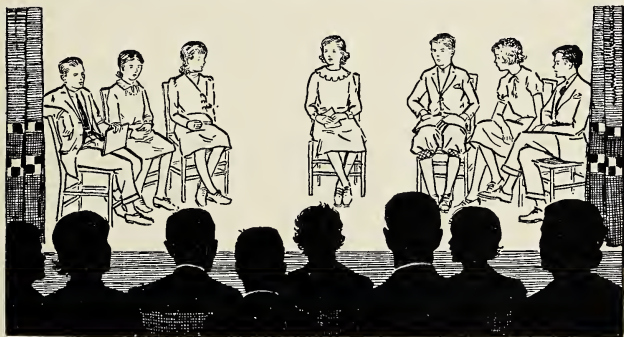
II. Nearly every day we read of some invention or scientific discovery that may eventually change the lives of all men. Prepare to discuss the significance of the following events to your community, as well as to society as a whole.

1. Describe the changes that stream-line construction has brought to railroads. Is it having any effect on air and motor traffic? Why were the railroads eager to adopt air-conditioning as quickly as possible?
2. Suppose an aeroplane is constructed with a light motor that never stalls. The plane is completely fool-proof and can be manufactured so cheaply that thousands who now drive automobiles can drive aeroplanes. How might this affect the automobile industry? How might it affect our city traffic problems? What new traffic problems might arise? How might these be dealt with?

¹ Adapted from *Current Events*. By permission of the American Education Press, Inc.

3. Read newspaper reports about the most important industry in your city or town. Suppose a machine were invented to do most of the work now done by men in this industry. What would happen to your city or town? Where could these men find work? Could another industry be developed to give them work?
4. What have you read about new war machines? How will these affect the safety of our own country?
5. What have you read about recent discoveries in medicine, the prevention of disease, or the nutrition of human beings?

III. Divide the class into different groups, each group taking one of the events listed above. Each group should elect a leader and plan and give a discussion on the topic, using the remainder of the class as an audience. Material can be obtained from the magazines listed on page 282, and also from recent newspapers.



INVITE YOUR PARENTS TO YOUR JURY-PANEL DISCUSSIONS

IV. Organize a jury-panel discussion in which a group of speakers sit in a semicircle about a leader, who calls upon each one in turn to present a particular phase of a

problem. At the end of the discussion the audience may ask questions, through the leader, to be answered by any speaker.

Some topics for discussion are:

1. Private schools versus public schools
2. Closing public amusement parks on Sunday
3. Making physical training compulsory in high school
4. Ways of bettering our school
5. Doing part-time work in the eighth grade
6. Should the home-economics classes be open to boys?

OTHER INTERESTING THINGS TO DO

I. Make a list of interesting topics that you would like to hear the class discuss.

II. Collect examples of newspaper editorials that express your views; collect others with which you do not agree.

III. Interview several teachers and find out their opinions on some important school question.

IV. Interview a fireman and find out the latest useful mechanical invention adopted by the fire department.

V. Make a traffic survey and list the hazards in the vicinity of your school. Plan how to reduce them.

VI. Plan a class project in which you show what it means to be a good neighbor. Your project might be giving help to an unfortunate family, removing fire hazards, protecting lawns in the vicinity of your school, abating unnecessary street noises, community gardening, sewing for others, or entertaining shut-ins.

VII. Several pupils may discuss their favorite baseball hero or a leader well known in sports. Then one pupil may write a summary of the qualities needed for success in sports.

VIII. Arrange for the presentation of slides on topics you have used in discussion. Perhaps the Department of Extension will provide such slides.

USING THE LIBRARY

The world is so full of a number of things.

ROBERT LOUIS STEVENSON

- | | |
|--|---|
| Bruette, William A. . . . | <i>Modern Dogs</i> |
| Dale, Edgar | <i>How to Appreciate Motion Pictures</i> |
| Floherly, John J. . . . | <i>Moviemakers</i> |
| Hartman, Gertrude. . . . | <i>The World We Live In and How It Came to Be</i> |
| King-Hall, Stephen. . . . | <i>Hilary Growing Up</i> |
| King-Hall, Stephen. . . . | <i>The Empire, Yesterday and Today</i> |
| Kummer, Frederic Arnold | <i>First Days of Man</i> |
| Richards, Vyvyan | <i>From Crystal to Television</i> |
| Strong, William M. . . . | <i>Photography for Fun</i> |
| Warner, Glenn Scobey,
and Taylor, F. J. . . . | <i>Pop Warner's Book for Boys</i> |
| Wilson, Lucy L. | <i>Everyday Manners</i> |

BOOKS ON PARLIAMENTARY PROCEDURE

- | | |
|--|---|
| Ashley, Roscoe L. . . . | <i>Practice of Citizenship in Home, School, Business, and Community</i> |
| Henry, W. H. F., and
Seeley, Levi | <i>How to Organize and How to Conduct a Meeting</i> |
| Howe, Frank W. . . . | <i>Handbook of Parliamentary Usage</i> |
| Parsons, Lydia Mary . | <i>Young Men's Parliamentary Guide</i> |
| Robert, Joseph T. . . . | <i>Primer of Parliamentary Law</i> |
| Stern, Renée Bernd . | <i>Clubs, Making and Management</i> |
| Wines, E. M., and
Card, M. W. | <i>Come to Order!</i> |

See also such reference books as *The World Book Encyclopedia* (under "Parliamentary Law").

MAGAZINES

Literary Digest *Modern Literature* *Scholastic*

REVIEW, TEST, AND PRACTICE

USING NOUN CLAUSES

Practice. Rewrite the following sentences or groups of sentences, substituting noun clauses for the italicized word groups. In each case decide whether the newly written sentence is more pleasing than the old. See page 272 for a choice of words to introduce noun clauses.

1. *The fact Marie told me* is a secret.
2. Pasteur discovered a new fact. *Germ*s can be killed by heat.
3. *The place the bandits hid* has never been revealed.
4. *The fact of the earth's being a sphere* was proved long ago.
5. They guessed *the reason you were detained*.
6. *Grandfather's words* astonished us.
7. Andrew knows it. *Bill is his friend*.
8. *The thing that Father brought from the West* gave us all a big surprise.
9. Unselfish acts are *the things we do for others*.
10. Didn't you understand *the things that she said*?

USING CORRECT FORMS OF PRONOUNS

Test I. Choose the correct pronouns from the parentheses in the following sentences:

1. James and (her, she) are going.
2. Give John and (he, him) your book.
3. Sit between Harry and (I, me).
4. Can you help Kathryn and (me, I) tomorrow?
5. It was (we, us) who helped Sam and (he, him).

6. How could you tell it was (she, her)?
7. If you and (I, me) go, we'll have fun.
8. I believe I see Jane. Is that (she, her)?
9. Shall we ask Mary and (she, her) to go with us?
10. (We, Us) girls should start early.
11. Where is Harry? Is that (he, him)?
12. Ask John and (he, him) to go, too.
13. Just between you and (I, me), I doubt whether they can go.
14. John and (he, him) have gone out for basketball.
15. Can you and (I, me) finish our assignments before we go?

In the sentence below, *I* denotes the person speaking, *you* the person spoken to, and *him* the person spoken of. Such pronouns are called **personal pronouns**.

I told *you* to speak to *him*.

The pronouns referring to the person speaking are said to be in the *first person*; those referring to the person spoken to are said to be in the *second person*; and those referring to the person spoken of, in the *third person*. The different forms are:

	NOMINATIVE	OBJECTIVE	POSSESSIVE
	<i>Singular</i>	<i>Singular</i>	<i>Singular</i>
<i>First person.</i>	I	me	my, mine
<i>Second person.</i>	you	you	your, yours
<i>Third person.</i>	{ he	him	his
	{ she	her	her, hers
	{ it	it	its
	<i>Plural</i>	<i>Plural</i>	<i>Plural</i>
<i>First person.</i>	we	us	our, ours
<i>Second person.</i>	you	you	your, yours
<i>Third person.</i>	they	them	their, theirs

The nominative forms of personal pronouns are used as the subjects of verbs, thus:

He goes.

John and *I* are going.

The nominative forms are used also to complete linking verbs. They are then called **predicate nominatives**.

That was *he* (*she*, *we*, or *they*).

It was Mary and *he* (*I*, *she*, *we*, or *they*).

The objective forms of the personal pronouns are used as objects of verbs, objects of prepositions, and indirect objects.

The ball hit *me*. (Object of verb.)

The ball hit Henry and *me*. (Object of verb.)

They went with *him*. (Object of preposition.)

Miss Hanson gave *us* permission. (Indirect object.)

The cobbler made *him* a pair of shoes. (Indirect object.)

The possessive forms of personal pronouns are used to denote ownership. Never use an apostrophe in the possessive pronouns *hers*, *his*, *its*, *ours*, *yours*, and *theirs*.

This is *my* pen; that is *yours*.

The bird built *its* nest in the oak tree.

Practice. Choose the proper forms of the pronouns from the parentheses below. In each case be ready to give the reason for your choice.

1. Do you know Tom Hodge? That is (him, he) by the door.
2. I hear a knock. It should be (they, them).
3. Will you play with Mary and (I, me), or do you prefer to read with (she, her) and Sarah?
4. George and (I, me) are going together.
5. Mary is going to study with Bess and (I, me).
6. If I were (he, him), I should apologize to Tom.

7. The teacher is looking at Mary and (I, me).
8. Did you say that (he, him) and Lawrence had come?
9. Just between you and (I, me), I don't believe it.
10. The dog wagged (it's, its) tail.
11. If Hazel asks Mary and (I, me) to the party, we shall wear our gipsy costumes.
12. Will Martha give you and (I, me) instructions?
13. Mother packed lunch for Carl and (he, him).
14. I lost my book. I must borrow (her's, hers) or (theirs, their's).

Test II. Choose the correct pronouns from the following parentheses:

1. If you should need Henry and (I, me), call us.
2. He will be with Miss Brown and (we, us).
3. Is that Mr. Jones and (her, she) by the tree?
4. John has promised to watch the lunch for Henry and (I, me).
5. Where are Mary and Sue?
Is that (they, them) on the hill?
6. I can't see Tom. Was it (he, him) that they sent for water?
7. I believe I see (he, him) and Sam coming.
8. You and (I, me) are very thirsty.
9. Why can't (he, him) and Sam hurry?
10. If I were (they, them), I wouldn't poke along.
11. Here comes my mother. Let's ask (she, her) and Mr. Jones to give us some lemonade.
12. Is this glass mine or (yours, your's)?
13. No, it is (hers, her's).



14. Did you give the bird (its, it's) breakfast?
15. Either Jane or (she, her) always feeds the bird before school.
16. James said that his uncle gave his younger brother and (he, him) a radio for Christmas.
17. Should you like to go with Joe and (I, me) to help test it?
18. It was (he, him) himself who suggested that you and (I, me) come.
19. My sister Ethel will go along. You and (she, her) can sing a duet with the radio.

PRONOUNS AND THEIR ANTECEDENTS

Test I. Tell what pronouns should be inserted in the following blanks. Name the antecedent (see page 104) of each pronoun that you insert.

1. Each boy should prepare ____ own report.
2. Some girls like ____ cooking class better than any other.
3. John or Harry will give ____ report today.
4. Both Sue and Jane gave ____ reports yesterday.
5. If you see anyone trying to leave, tell ____ to wait until the bell rings.
6. Everybody has ____ own ideas on how to make a club successful.
7. Every one of us likes to have ____ own way.
8. Each of the debaters believed that ____ arguments were good.
9. Several of the boys gave ____ approval to Henry's arguments.
10. On the other hand, most of the girls gave ____ support to Ruth's arguments.
11. Each of the judges gave ____ decision in turn.
12. Either Mary or Ellen will read ____ original verses at our next meeting.

13. Two of the boys have agreed to give ____ original black-face sketch.
14. Each of us is working as hard as ____ can to make our club meeting interesting.
15. Not a member is shirking ____ responsibilities.

All pronouns, with the exception of the relative pronoun *what*, have antecedents, which are either expressed or understood.

In the following sentences the antecedents of the pronouns are expressed in the same sentence:

<i>Antecedent</i>	<i>Pronoun</i>
If the <i>boys</i> studied more,	<i>they</i> would know more.

<i>Antecedent</i>	<i>Pronoun</i>
Each <i>boy</i> should do	<i>his</i> best.

In each of the following cases the antecedent was expressed in another sentence. What might the sentence have been?

She is my best friend.

He is coming to my party.

If the antecedent of the pronoun is singular, the pronoun must be singular. If the antecedent is plural, the pronoun standing for it must also be plural. The pronoun *you* is used with both singular and plural antecedents.

Words like *this*, *that*, *one*, *each*, *every*, *either*, *neither*, and *another* take *singular* verbs. The pronouns that stand for these words must be *singular*. *Both*, *several*, *many*, *all*, and *few* take *plural* verbs. The pronouns that stand for them must be *plural*.

Each girl was asked to bring *her* pet.

All the girls were asked to bring *their* pets.

Every boy likes a workshop of *his* own.

Many boys like workshops of *their* own.

If the antecedent of a pronoun is the word *one*, it is customary to use *he*, *his*, or *him*, unless some other pronoun is clearly indicated. The same is true of such nouns as *person*, *pupil*, and *worker*.

Everyone should come as often as *he* can.

No one should be absent unless *he* must be.

A *pupil* who wishes to keep *his* place should be here at one o'clock.

Test II. Choose the correct pronouns from the following parentheses :

1. Everyone who works hard and makes the right contacts will be able to sell (his, their) share of tickets for the concert tomorrow.
2. We will give tickets to everyone who will try to sell (his, their) share.
3. I hope that every girl in this room will do (her, their) part in keeping the room in order.
4. If anyone comes to see Mrs. Helm, tell (them, him) to wait.
5. All men who plan carefully should be able to save a small portion of (his, their) wages.
6. Any girl who is interested in joining a cooking club should write (her, their) name on a card.
7. Not one of the teachers wished (his, their) name to be mentioned.
8. If anyone in this class does not want to do (his, their) work this afternoon, (he, they) may leave it until morning.
9. Although it was raining, not one of us wanted to wear (his, our) rubbers.
10. Nobody likes to go to bed without (his, their) supper.
11. Each one of the boys thought (his, their) plan the best.

12. When school was dismissed, every one of them tried to get supporters for (his, their) idea.
13. Each of the mothers gave definite instructions to (her, their) children.
14. While we were waiting, some of the girls studied (her, their) lessons.
15. Everyone should have a definite time to prepare (his, their) lessons.

Test III. Select the correct word from each of the following parentheses. Give the reason for your choice.

1. If you want either John or Fred to help, tell (him, them) to come early.
2. Another girl is taking (her, their) part.
3. When you empty the ashes, do not spill (it, them) on the floor.
4. When Catherine lost her scissors, her sister found (it, them) for her.
5. Everybody who has (their, his) report ready may now go to the library.
6. Anyone who studies hard can improve (his, their) standing in class.
7. Everyone on the team says (he, they) will need practice tonight.
8. This class will give (its, their) play on Friday.
9. Neither Esther nor Jane wants (her, their) name on the program.
10. Everyone must do (his, her, their) part.
11. Neither of the girls gave (her, their) report yesterday.
12. Every plant has (its, their) label attached.
13. The sheep were in the brook having (its, it's, their) fleece washed for the shearing.
14. Not one of us planned to turn (his, our) holiday into a day of drudgery.
15. Everyone expected to enjoy (himself, themselves).

USING *THIS*, *THAT*, *THESE*, *THOSE*,
AND *THEM* CORRECTLY

Test I. Copy the following sentences, filling each blank with the correct word, *this*, *that*, *these*, *those*, or *them*:

1. Where are ____ boys now?
2. I have not seen ____.
3. I like ____ sort of pencil best.
4. ____ kind of pie is his favorite.
5. I thought ____ books were lost.
6. Look for ____ knives now.
7. ____ sorts of pencils are no good.
8. ____ sort of toy is dangerous.
9. Have you written ____ sentences yet?
10. I bought ____ kind of candy yesterday.
11. Give me ____ two kinds of cookies.
12. Mary prefers ____ type of dress.
13. ____ sport types appeal to me.
14. Do you know what ____ children are playing?
15. I have not been watching ____.
16. Why did you buy ____ kinds of flowers?
17. ____ kinds are much more attractive.

This, *that*, *these*, and *those* are used to point out. *This* and *that* modify singular nouns. *These* and *those* modify plural nouns. *Them* is a personal pronoun and never modifies a noun.

The following sentences are correct:

That kind of cake is hard to make.

Those kinds of cake are often made in our class.

This sort of napkin wears well.

These sorts of napkins are cheaper.

I met *those* boys this morning.

I asked *them* to tell me what time it was.

Test II. Copy the following sentences, filling each blank with *this*, *that*, *these*, *those*, or *them*:

1. Who wants ____ chairs?
2. I don't know who wants ____.
3. You cannot wear ____ kind of dress to school during the winter.
4. Come and get ____ apples.
5. ____ sorts of paint are hard to work with.
6. Give her ____ books.
7. She cannot carry ____.
8. ____ sofa is worn out.
9. Who makes ____ kind of bread well?
10. He wants a taste of all ____ kinds of bread.
11. ____ rugs do not belong here.
12. I did not ask you to bring ____ here.
13. ____ kind of racket is out of date.
14. Who gave ____ idea to you?
15. ____ wrong ideas are difficult to correct.
16. I knew ____ exercises were carefully checked.
17. Have you heard ____ new radio players?
18. I haven't heard ____ since Monday.
19. Charles gave ____ kind of gift.
20. He gave ____ one to me.

PUNCTUATING DIRECT QUOTATIONS

Direct quotations are noun clauses. They are usually the direct objects of verbs.

In the following sentences, of what verb is each noun clause the object?

1. "What is a Diesel engine?" inquired William.
2. "I'm sure I don't know," answered Alex.
3. Ferne said, "I will look it up in the encyclopedia."

Noun clauses that are direct quotations are marked off distinctly from the rest of the sentence. . . .

Practice. Punctuate the following sentences as you copy them. Then tell how each noun clause is used in the sentence.

1. Have you heard that we are to have a special assembly meeting this afternoon asked John.
2. What is the purpose of the meeting asked several boys at once.
3. Nelson declared It is to organize a self-government association for our school.
4. Had you heard of this before inquired Fred.
5. Oh yes said Nelson a committee has been at work for some time.
6. Do you know asked John who is chairman of that committee?
7. Jack Simmons is replied Nelson.
8. Bert announced He is to present the report of the committee this afternoon.
9. Do you think Harvey would make a successful president asked Jane.
10. Yes Jane replied Nelson I believe he would.
11. He made a successful captain for our ball team asserted Tom.
12. Of course a baseball team and student government are not the same thing Sue suggested.
13. No but leadership declared Nelson is needed in both cases.
14. If Harvey is nominated he can have my vote said Jack.
15. I am sure your vote would be well placed said Nelson.

WRITING CONVERSATION

Finish the following report of a class discussion by writing the opinions of at least two more speakers:

"I believe that stream-lining has increased the speed of all kinds of travel," John began.

"It has surely speeded up travel by rail," Mary said. "Some of the stream-line trains seem to have wings instead of wheels."

"How about automobile travel?" questioned Henry. "The manufacturers even sink the handles of doors to cut down the resistance to the wind."

"John says that stream-lining has increased the speed of all travel," commented Sarah. "I wonder if he thinks it has increased the speed of pedestrians!"

PUNCTUATION TEST

Below is a report of a class discussion on the subject "Animals as Travellers." Copy the account, dividing it into paragraphs and supplying the necessary capital letters and punctuation marks.

I believe that birds are the greatest of all travellers Betty stated do you think any bird travels as far as the seal questioned henry the fur-bearing variety spend their summers in the pribilof islands in the bering sea and their winters in south america how about the salmon questioned rose I have read that they leave the ocean and travel hundreds of miles upstream I'll agree that birds seals and salmon are all great travellers ben said but are we not forgetting that although these animals make long trips once a year, man is continually gadding about people journey entirely around the world it doesn't take long now-a-days for the trip either I believe we all agree that ben has suggested the greatest traveller of all said the leader does anyone disagree



Associated Photo Service, Inc. Tacoma, Washington

BUSINESS DEMANDS GOOD ENGLISH

UNIT IX. USING GOOD ENGLISH IN BUSINESS

DOING BUSINESS BY TELEPHONE

I. The one-sided conversation below was overheard by Charlotte's mother one afternoon. Can you supply Miss Watson's part?

"Garfield 2-1-0-6, please."

"May I speak to the manager of the tea-room, please?"

"Thank you."

"Miss Watson? This is Charlotte Duncan, a student at Bannerly School. In our English class we are studying vocations, and each of us has been asked to interview some person engaged in the kind of work he would like to do later on. I am interested in home economics and think I'd like to be manager of a tea-room like yours. Would it be possible for you to talk with me sometime at your office?"

"Oh, thank you! I'm sure you can help me. What time would be most convenient for you?"

"Yes, that will be fine. I will be there promptly at 10.30 Saturday morning. Thank you very much, Miss Watson."

Did Charlotte use the correct form in making her call? Was she wise to tell so much about herself at the beginning of the conversation? Why do you think that Miss Watson granted her request? Before giving your answer, review what you have learned about telephoning.

II. Which of the two telephone conversations given on page 296 is more business-like? Why?

A

Operator. This is the Thompson Department Store.

Sam. I'd like to speak to Jerry about an electric clock.

Operator. Jerry who, please?

Sam. Oh, don't you know? He's the man that sells electric clocks.

Operator. I'll connect you with the electrical department. One moment, please.

Sam. I want to talk to the man who knows about clocks.

B

Operator. Thompson Department Store.

Tom. Electrical department, please.

Department Operator. Electrical department. May I help you?

Tom. I'd like to speak to Jerry Felton, please.

Department Operator. I'll call him. One moment, please.

Tom. Thank you.

Continue the telephone conversation by asking Jerry Felton about repairing a clock bought in his department. Describe the clock and explain the type of repair needed. Inquire about the cost and the exact time in which the work can be done. Check your conversation by guides 3 to 7 below.

Guides for Doing Business by Telephone

1. Check the telephone number by using the directory.
2. Ask clearly for the person to whom you wish to speak.
3. Introduce yourself clearly.
4. State your business briefly and definitely.
5. Speak in a pleasant tone of voice.
6. Be courteous.
7. Use correct English.

III. Divide the class into pairs and dramatize telephone conversations like the following. Make up the names and other details.

1. A pupil calls the school to explain why he'll be absent.
2. A girl calls the dentist for an appointment.
3. A boy cancels his music lesson for a good reason.
4. A reporter for the school paper asks advice from a teacher.
5. A student inquires about bus schedules and rates.
6. A girl tries to sell a ticket to the play her club is giving.
7. A boy applies for the job of raking leaves from Mrs. Black's lawn.
8. A girl applies for the job of taking care of Mrs. Allen's children on next Saturday afternoon.

IV. Improve the following business conversation, condensing it and making it come up to the standards set by the guides on page 296.

Order Clerk. Good morning. Bert Supply House.

Doris. Hello. Is this the Bert Supply House?

Order Clerk. Yes. May I help you?

Doris. I'd like to order some paper.

Order Clerk. What kind of paper, please?

Doris. Oh, our class is giving a valentine party on Friday, and we thought we'd like to decorate for it.

Order Clerk. Do you wish table decorations or crêpe-paper decorations for the walls and ceiling?

Doris. Now, there's an idea! Maybe if we decorate our table we don't need to fix up the windows. But I think we'll decorate the windows.

Order Clerk. How many windows have you and what colors do you prefer?

Doris. I forgot to count them. Let's see. It is a corner room and there are 1-2-3 on one side and 1-2-3-4 on the other. That makes seven all together.

Order Clerk. Seven windows. And now what color, please?

Doris. Do you think red and white will be all right?

Order Clerk. Yes, red and white are the best valentine colors. I think fourteen rolls will be enough.

Doris. Yes, I do, too.

Order Clerk. Will you call for this order or shall we deliver it?

Doris. I guess you'd better deliver it. The boys may tear it if we ask them to get it. Send it to Hillside Junior High School. And don't forget to get it there by four o'clock this afternoon!

V. Working with a partner, write a telephone conversation, real or imaginary. Then rewrite it, observing the guides on page 296. Dramatize it before the class. The conversations might take place between the following people:

1. A grocer and Mrs. Wilcox, who is ordering canned goods
2. A man in the box office and a boy who is ordering matinee tickets for his mother and father
3. An office girl in an ice-cream plant and a pupil who is ordering fancy ice-cream for a Christmas party
4. A camp director and a boy who is arranging transportation to his home after the camp season is over
5. A ticket agent and a boy who is inquiring about afternoon trains from Halifax

DOING BUSINESS BY INTERVIEW

I. Read the following account of Edward Bok's first business interview. Discuss with your classmates how an interview differs from a conversation and a discussion.

One day Edward met a man who was earning money in a rather original way. This man would collect the bright-colored pictures that adorned the labels of fruit and vege-

table cans. He would paste these pictures in a scrap-book and sell it to a mother as a picture book for her children.

"Where do you get your pictures?" Edward asked.

"From the cans I find on vacant lots," was the reply.

"If you had more pictures, you could make more books and so earn more money, couldn't you?" asked Edward.

"Yes," answered the man.

"How much will you give me if I bring you a hundred pictures?" asked Edward.

"A cent apiece," was the reply.

"All right," agreed Edward.

The boy went to work at once, and in three days he had collected the first hundred pictures. He gave them to the man and received his first dollar.

EDWARD BOK (*Adapted*)

Read the questions that Edward Bok asked during the interview. Notice how clear they are and how they help the interview to move forward quickly.

II. When Charlotte went to interview Miss Watson (see page 295), she probably asked Miss Watson questions such as these:

1. How did you become interested in becoming a tea-room manager?
2. What kind of person should a tea-room manager be?
3. What training do you advise me to take for this or a similar position?
4. What are the chances for profit in such work?

With the help of a schoolmate, plan to dramatize the interview between Charlotte and Miss Watson. If you are not called on to present the interview in class, help to suggest improvements in the one that is presented.

III. Tell about some interview you have had recently. It may have been with a teacher, a minister, a librarian, a business man, or someone else.

Discuss these characteristics of an interview:

1. It involves two people talking together.
2. It involves asking and answering questions.
3. It has a definite purpose, which may be:
 - (a) Buying and selling goods, as in a store.
 - (b) Getting and giving information, as at a ticket office or in a railway station.
 - (c) Getting and giving personal service, as in a doctor's office.
 - (d) Getting and giving advice, as in your home, school, or church.

IV. Write several questions that you would like to ask during an interview with one of these persons:

1. Your school principal, to report his hobbies for the school paper
2. A policeman or a sheriff, to find out his most exciting experience
3. Your English teacher, to discover the English requirements for the kind of work you plan to do
4. The president of some club, to inquire about his plans for the club
5. The manager of a store, to determine which articles in a certain department sell best

V. In judging interviews, use the following guides:

Guides to Good Interviews

1. Make the introduction straightforward and clear.
2. State the purpose of the interview concisely.
3. Use good questions to get the desired information.
4. Speak clearly and courteously.
5. Remember what is said. Take only the briefest notes.

VI. Write an account of a real or an imaginary interview suggested by one of the following situations:

1. A school reporter interviews a former teacher who has just returned from abroad.
2. A boy interviews his favorite uncle with the idea of writing a short biography of him.
3. A schoolmate who wants to enter the Y. M. C. A. Public Speaking Contest interviews the winner of the last contest.
4. A ninth-grade boy, who is interested in the advantages of taking industrial arts, interviews a high-school senior.
5. A radio announcer interviews a fourteen-year-old boy who has recently published a travel book.
6. A boy who is preparing a report on "How Newspapers Are Printed" interviews a printer.

APPLYING FOR A JOB

I. How do the guides to good interviews (page 300) help you in making a personal application for a position? Discuss the reasons for following these suggestions:

1. Explain what position you are applying for and how you learned of the vacancy. Don't be afraid to take the lead in introducing yourself.
2. Answer all questions as to training and experience truthfully, completely, and courteously.
3. Point out your special qualifications and any abilities that will help the employer.
4. Speak with self-confidence but not cock-sureness.
5. Use words and phrases accurately.
6. Mention only items that concern the employer. Show respect for his time in every way possible.
7. Give names and addresses of people for references, if requested. Secure permission before giving these names.

II. Read the following accounts of personal applications for a position. Which boy do you think received the position? Why?

A

Place. Mr. Smith's office

John Hess, a tall boy, slouches into the office. Without removing his cap, he begins speaking: "Hello, Mr. Smith. I hear you've got a job open here. I'm willing to take it if it pays enough. Of course, I'm on the team at school, so I can't promise to work when we have to practise. I haven't really got to have no job, but you know how it is — a feller likes extry money. Reference? Aw, I dunno — guess Miss Jones — no, better ask Mr. Campbell."

B

Place. Same office, twenty minutes later

Jim Dandy, an attractive young lad, hat in hand, pauses before the door: "Good-morning, Mr. Smith. May I come in? My name is Jim Dandy. Mr. Ross of the Personnel Department told me that you have an opening for an errand boy. I've had experience during Christmas vacations working as delivery boy for the Jones Fruit Company. I'm fourteen and in the Roland Junior High School. Yes, I really need the job because I'm trying to save enough money to go to an engineering college. Mr. Fisher, of the People's Bank, and Mr. Ryan, my principal, have given me permission to use their names as references."

III. Pretend that you are Mr. Smith, and write a paragraph for your files, telling why you did not hire John Hess.

IV. Write an account of what you would say if you were applying to Mr. Smith for a position. Use the suggestions on page 301.

V. With the help of a partner plan to dramatize the interview that takes place between the employer and the applicant who answers one of these advertisements:

Help Wanted

GIRL — Help in private home after school hours. Must be fond of children. Call Main 1761.

BOY — 14 to 17. Help in camp kitchen. Exchange 3 months' summer board. Reference required. Apply to Harold Bennett, Hilltop Camp, Watrous, Saskatchewan.

YOUNG LADY book-keeper and stenographer, capable of taking care of office and meeting public. Apply 33 E. Birch St.

AMATEUR HARMONICA PLAYERS — To take part in programs Fridays. Report at 2 o'clock Thursday at 94 Walnut St.

WANTED — 10 boys to sell newspapers and establish routes in residential districts. Apply to Mr. Johnson, 78 E. High St., second floor.

MESSENGER BOYS — After school hours. Ages 14 to 18. Postal Telegraph. 17 Elm Ave.

BOYS AND GIRLS — Sell Margaret Martin candies. Commission. Apply after 4 P.M. to Mr. Martin, 24 Stevens St.

GIRL — Assist in beauty parlor Saturdays. Experience. Opportunity to work into business. Telephone Adams 4373.

VI. Make a bulletin-board display of want-ads cut from newspapers and magazines. Attach a criticism telling whether the information is clear, definite, and correctly stated. Improve the wording if possible.

VII. Write advertisements for the following:

1. A bicycle you want to sell
2. A job you want to secure
3. A camera you want to sell
4. A musical instrument you would like to trade
5. A pet you want to sell
6. Playground equipment your school needs

VIII. Did you ever apply for a job and say exactly the things you had planned not to say? Write a humorous account of such an interview.

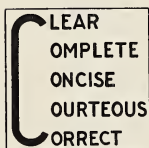
DOING BUSINESS BY MAIL

I. Get business letters from home, from your father's office, or from some other source. Notice the many different types of business that are transacted by mail.

II. For what purposes do you and your classmates write business letters? Here is a list one group made of the occasions they found. Make a similar list.

1. Sending orders for stamps, model aeroplane materials, chemical sets, books, skates, skis, etc.
2. Sending for samples advertised in magazines
3. Asking for information about camps, correspondence courses, travel tours, and club and class pins
4. Making arrangements for programs, parties, games, or other forms of entertainment
5. Writing letters of application for work

ANSWERING AN ADVERTISEMENT BY LETTER



THE FIVE C'S
OF GOOD BUSI-
NESS LETTERS

I. Read the letter on page 305. Notice its divisions. What is the purpose of each division? Discuss whether or not the writer has observed the five C's of good business letters that are given at the left. Is the letter clear? Is it complete? Is it concise? Is it courteous? Is it correct?

An answer to an advertisement should include:

1. The name and the date of the magazine or newspaper containing the advertisement
2. Exact mention of the thing advertised
3. The reason for writing the letter
4. Mention of any enclosures

Study the address on the envelope on page 305 to accompany the letter.

Heading

Box 45
Melrose, Saskatchewan
May 12, 19—

Inside address

Simpson Insect Dealers
Department 4, Box 198
Los Angeles, California, U. S. A.

Salutation

Gentlemen :

Body

In the April issue of *Popular Science* you advertised for collections of butterflies. I have several old collections and expect to gather more this year.

I am enclosing ten cents. Please send me a copy of your book indicating the prices you pay for various specimens.

Complimentary
close

Yours truly,
Henry Varney

Signature

Box 45
Melrose, Saskatchewan

Simpson Insect Dealers
Department 4, Box 198
Los Angeles
California, U. S. A.

II. Write a letter inquiring about art courses or fur farming, using advertisements similar to those below. Address an envelope for your letter.



Carl Watts School

518 Eighth Ave. W.
Calgary, Alberta



Hillside Fur Farms

Moncton, New Brunswick

III. Check your letter by the one on page 305 for the position on the page of the heading, the inside address, the salutation, the body, the complimentary close, and the signature. Did you address the envelope correctly?

IV. Discuss in class the characteristics of a good business letter. These questions will help you:

1. What kind of paper and ink are standard for business use?
2. Why must the probable length of the letter be considered before you begin to write or type?
3. Does your teacher advise using block style or indented style in the heading, the inside address, the signature, and the address on the envelope? Be sure to follow the same form throughout all parts.
4. Under what circumstances would each of these salutations be correct?

Gentlemen:

Dear Mr. Watson:

My dear Sir:

My dear Mrs. Crill:

5. Where does the first paragraph begin? Remember that all paragraphs must have the same indention.
6. Why are short paragraphs preferred in business letters? How can you tell when to begin a new paragraph?
7. If the letter has to do with money, dates, time, amounts, or enclosures, why should definite reference to these items be made?

8. The most common forms of complimentary close for a business letter are:

Yours truly, Very truly yours,
Under what circumstances might the following be used?

Respectfully yours, Sincerely yours,

9. Why should the signature always be handwritten and as plain as possible?
10. Why may it be advisable for an unmarried woman to sign (Miss) before her name when writing to a stranger and for a married woman to sign her married name under her own? Thus:

Yours truly, (Miss) Jane Thompson	Yours truly, Mary Bates Houston (Mrs. E. F. Houston)
--------------------------------------	--

11. How should a business letter be folded and inserted in the envelope?
12. What sizes of envelopes are suitable for business use?
13. Why is the upper left-hand corner of the front of the envelope a better place for the return address than the back of the envelope? When should the name be included with the return address?
14. Find out exactly what form of address on the envelope postal authorities prefer.
15. In the address on the envelope of a business letter, why is it often necessary to state the department of the business concern, the room number, and so on?
16. Why should a copy of each important business letter be kept by the sender? How is the copy made?
17. What are the advantages of sending a letter by air mail or by special delivery? When should a letter be registered?
18. Why is a prompt reply to a business letter desirable?

V. Write one of the following letters :

1. You are moving to 134 Market Street, Saint John, New Brunswick. Write to the school board for information concerning the junior high school you will attend.
2. You are secretary of the dramatic club in your school. Write a letter urging each member to attend the annual banquet in May.
3. Select from a magazine an advertisement offering free material of interest to you. Write for the material.
4. You are planning an automobile trip to certain points of interest in Eastern Canada. Write to an automobile association or to an oil company, asking them to give you information.
5. You have been selected by your class to order *Popular Mechanics Magazine* for the reading table. Write the order letter.
6. While you are on a camping trip, you break your camera. Write to your druggist to send you another. Give the price you want to pay and a description of the kind of camera you want.
7. You are applying for a job as errand boy in the People's Bank. Write to your principal, asking permission to use his name as a reference.
8. You wish to give several copies of *The American Boy* as Christmas presents. Write to the publisher, asking about subscription terms.
9. Your class wishes to rent costumes for the principal characters in a play to be given before the school. Write to the Clark Costume Company for their prices.
10. Your club wishes to rent a cabin for the month of August. Write to the Saint Andrew's Real Estate Company.

VI. Working as a group, compose a Letter Writer's Guide for your class or school.

IMPROVING BUSINESS LETTERS

I. Examine your class collection of business letters for errors in spacing, arrangement, capitalization, or punctuation of the various parts.

Notice the variety of printed letter-heads used by the different business firms represented in your collection.

II. Write skeleton letters (all parts except the body, in place of which lines are used) to the following. Make up names and addresses.

- | | |
|--------------------------|----------------------------|
| 1. A farmer | 4. A newspaper editor |
| 2. A stamp company | 5. A teacher of piano |
| 3. A school or a college | 6. A clerk in a dress shop |

III. Exchange skeleton letters with a partner and fill in the body with appropriate business content.

IV. Write skeleton letters and address envelopes, using these names and addresses:

1. Mrs. E. V. Preston, 519 Crescent Road, Sidney, Nova Scotia, writes to Miss Dixie Page, Merrit Publishing Company, Chester, Virginia.
2. Mr. Ralph Barton Ainsworth, R. R. No. 1, Red Deer, Alberta, writes to National Lumber Company, 281 East Broad Street, Montreal, P. Q.
3. You write from your own address to Smith Iron and Metal Company, Winnipeg, Manitoba.

V. Rewrite these letters as they should be written:

Coleman, Alberta
June 2, 19—

The Vancouver Times
Vancouver, British Columbia

Gentlemen: Send me more information please about the statue in your advertisements for sale by the retired sea captain with the bone head.

Sincerely,

Sackville, New Brunswick

Mr. Ed Clark

Nov. 13th

Sackville, New Brunswick

Dear Landlord

Am sending less money this month. My husband lost his job at the grocery thats the reason I have to reduce.

Mrs. Bighouse

Wetaskiwin, Alberta

June 10th

The Edmonton Sun,

Edmonton

Alberta

Dear friend,

Please consider my application for the position of filing clerk in the Edmonton Sun Tuesday June 2 which you mentioned in your advertisement. I am five feet eleven inches tall and wear a size six shoe.

Yours truly,

WRITING TACTFUL LETTERS

I. Which sentence in each of the following pairs seems more direct and aggressive? Which would be more polite and tactful in business? In which sentences are passive verbs used?

1. (a) You have misrepresented the facts.
(b) The facts have been misrepresented.
2. (a) You have not fulfilled your promise.
(b) Your promise has not been fulfilled.
3. (a) I will give a demonstration.
(b) A demonstration will be given.
4. (a) This baking dish was guaranteed to be heat-proof.
(b) You guaranteed this baking dish to be heat-proof.

II. Examine some of the letters you have written. Have you used both active and passive verbs? When you used passive verbs, did you do so for one of the following reasons?

1. To emphasize the *receiver* of the action
2. To make statements about yourself as the *doer* seem more modest
3. To soften an accusation

III. Rewrite the following letter, changing the curt active voice to the gentler passive voice:

Dear Mr. Woodson:

You misrepresented the products you told us about in industrial-arts class. The paint doesn't stick, and the varnish remover will not remove varnish. I have ruined two of my mother's chairs trying to use these materials. You surely demonstrated some other brand that you carry in your store. I want you to return my money because you guaranteed these products to give satisfaction.

Very truly yours,
Joe Harrison

IV. Write a tactful letter for one of the situations listed below:

1. A tire on a bicycle you recently purchased is defective.
2. A watch which your aunt gave you for your birthday loses an hour a day.
3. Your class is disappointed in the school spirit demonstrated at the last football game and asks the secretary to appeal to the Boosters' Club for help in improving this condition.
4. For your mother's birthday present, you ordered a dish sent by parcel post. It was broken when it arrived.

WRITING A LETTER OF INQUIRY

I. Study the letter below. What form of indention is used?

812 Victoria Street
Windsor, Ontario
February 24, 19—

Mr. F. T. Gearhart
See-More Tours
Chicago, Illinois

My dear Mr. Gearhart:

The members of the Travellers' Club of the Bennett School of this city would like to tour Chicago during the Easter vacation, April 6 to April 14.

We read of your tours in the January issue of *Travel* and should like to inquire which of your stations is nearest this city. What would be the cost for a group of fifteen or more?

We shall appreciate any other information or pamphlets you may send us.

Very truly yours,
Joseph Perkins
Secretary

Write one of these letters and address the envelope:

1. To the Gay Sporting Goods Company, Hull, Quebec, asking for a copy of their latest catalogue
2. To the Du-Art Pen Company, 1614 Yonge Street, Toronto, Ontario, inquiring whether the company makes a pen with a finer point than the one you ordered and received. Make the claim that the pen you received is coarser than the pens you generally use.

3. To a magazine to which you subscribe, notifying the office of a change in your address
4. To a newspaper in another city, inquiring about rates for advertising
5. To the Nu-Way Cafeteria, 34 Southern Street, Grand Rapids, North Dakota, asking for the free recipe book advertised in some recent magazine
6. To an appropriate person, school, or business house, inquiring about qualifications for the kind of work in which you are interested
7. To Norman Gillar, R. R. No. 5, Kindersley, Saskatchewan, in answer to an advertisement offering for sale a second-hand bicycle
8. To Service Brothers, Jewellers, Calgary, Alberta, inquiring about the kinds and cost of club pins

II. Write letters inquiring about articles mentioned in two of the following advertisements, which you pretend appeared in your local paper. Or clip and bring to class real advertisements that you desire to answer.

JIGSAW PUZZLE PATTERNS — Animals, flowers, fish, birds. Also supplies of wood, saws, and other materials. 44 East Eldorado.

STAMP ALBUMS for beginners — Supply of 100 stamps free with the first 100 ordered. A real buy. Write Box 2683 immediately.

PORTABLE RADIO — Good for hours of fun. Short-wave dial. Two aeri-als included. 1935 air-wave model. Tom Skinner, 939 Main Street.

B-FLAT CORNET — Blow your own trumpet to happiness. Good as new. Blew Model. 9835 Jasper Avenue.

MASKS AND COSTUMES for Hallowe'en or dress-up parties — Fool your friends with our funny faces. Costume Co., Box 83.

HUNTING DOG — Must sell. Leaving city. Will you give him a good home? Give references when you write. Not a cheap dog. Harry Zerbel, 84 Ottawa Avenue.

AEROPLANE MODELS — Scale models of transport planes and latest army aircraft. A few gliders. One trailer model. Novelty Company, 811 West Fourth Street.

ICE SKATES — Tube, shoe-racers with ankle supports. Shiny, new, and a good buy. Roy Martin, 27 Hope Street.

WRITING A LETTER OF APPLICATION

I. What form of indention is used in this letter?

1237 Ash Street
Regina, Saskatchewan
May 26, 19—

Mr. Harold Bennett
Hilltop Camp
Watrous, Saskatchewan

My dear Mr. Bennett:

In a recent issue of *The Daily News* I read your advertisement for a boy to help in the camp kitchen.

I am fourteen years old, five feet four inches in height, and 135 pounds in weight. During the past year I have assisted in the school cafeteria. At the Boy Scout camp, also, I have had some experience in camp duties. Swimming, horse-back riding, and basketball playing have kept me in good health and have made me very strong for my age.

Scoutmaster Warren Jones, 480 Georgia Street, Regina, Saskatchewan, has given me permission to use his name as reference.

You could expect me to do the work cheerfully and faithfully. I hope to hear from you soon.

Sincerely yours,
James Boyer

The letter above was written in answer to one of the advertisements under "Help Wanted" in the classified

advertising section of a daily newspaper. How does the letter compare with a personal interview or application? What information does it contain?

II. Discuss with your classmates and teacher the best way to apply for some job you would like.

1. How would you begin your letter?
2. What personal description would be advisable?
3. How can you make the employer feel you would be valuable to him?
4. Why must complete addresses, or telephone numbers, be included with the names you give for references?
5. What persons should you give for references?
6. How can you end your letter so as to seem neither boastful nor too modest?

Word the body of your letter carefully. How can you avoid overworking the pronoun *I*? Notice the variety of sentence beginnings in the letter on page 314.

III. Make a list of the words commonly misspelled in letters of application, such as *recommendation*, *truly*, *height*, *experience*, *reference*, *stenographer*, *secretary*, and *respectfully*. Study these words until you can write from dictation a perfect copy of a letter containing them.

IV. Write a letter applying for a position advertised in your daily paper or for one of these positions:

1. Boy, 14 to 16, to substitute on newspaper route. *Daily Tribune*, Brandon, Manitoba.
2. Girl, after school and on Saturdays, to care for two children, ages 5 and 7. Mrs. H. R. Wells, 342 Third Avenue, Medicine Hat, Alberta.
3. Boy, to do odd jobs. Star Drug Store, 676 Ninth Street, Saskatoon, Saskatchewan.

4. Girl, to do light office work. Must have some knowledge of typing. Dr. H. S. Brown, White Clinic, Fredericton, New Brunswick.
5. Girl, to answer the telephone in a real-estate office. Mr. William Owens, 246 Beech Street, Hamilton, Ontario.
6. Boy, 14 to 17, to assist camp director. Must know boys' games. Mr. Larry Clark, 416 Rue Ste. Catherine, Montreal.
7. Boy, 12 to 15, to usher in neighborhood motion-picture theatre. Write Box 57, *North Side Courier*.

V. Check the letter written in exercise IV by the five C's of good business letters (page 304) and address an envelope for it. Your teacher will appoint a committee to select the best letters and to arrange a display on the bulletin board.

BRIEF BUSINESS FORMS

James received this telegram in reply to the letter on page 314:

JUNE 6 19—

JAMES BOYER
1237 ASH STREET
REGINA SASKATCHEWAN

CAMP ASSISTANTSHIP YOURS STOP BEGIN
JUNE TEN TELEPHONE FROM STATION

HAROLD BENNETT

Suppose James's mother had been away on a visit when he received the telegram offering him the position as camp assistant. He might have written her a night letter like the one on page 317. A night letter of fifty words or less costs the same as a ten-word regular message and is delivered the following morning.

MRS FRANK BOYER
HARRISON HOT SPRINGS
BRITISH COLUMBIA

JUNE 6 19—

RECEIVED TELEGRAM FROM BENNETT THIS MORNING STOP WILL
LEAVE FOR CAMP THURSDAY AFTERNOON STOP AUNT JANE HELP-
ING PACK STOP DAD PROMISES VISIT FROM YOU STOP BIG DEAL
SUCCESSFUL STOP PLEASE TELL DICK SORRY CANNOT ACCEPT
INVITATION TO COTTAGE STOP WRITE OFTEN STOP GET GOOD
REST LOVE

JIM

Telegrams and night letters are used for brief, important messages. You may telephone your message or write it out at your local telegraph office. The rate is based on a minimum of ten words for a telegram and fifty words for a day letter or a night letter. Since every word above this amount costs extra, try to express yourself briefly yet clearly.

I. Condense each of these to a ten-word message :

1. Congratulations on your new position I know you will be very successful in this work
2. I am sending you a birthday gift by parcel post here is wishing you much happiness with it
3. Jessie seems very ill we don't know what is wrong but perhaps you had better come home at once

II. Write a telegram or a night letter for each of the following messages :

1. To invite a speaker to address the English Club of your school as he is making a tour across country
2. To notify an out-of-town basketball team that your team will be unable to play the game scheduled because the members of the team missed connections
3. To ask information to help you decide whether or not to accept a position that has been offered

III. Many other brief forms are used in business. Have various members of the class secure the proper forms for the following, and let the class copy the forms and fill them out.

1. The cheque James received for his summer's work
2. The deposit slip he made out at the bank
3. The application he wrote for a money order to pay for skates ordered from a sporting-goods company
4. The receipt he received for payment of dues for his club membership

OTHER INTERESTING THINGS TO DO

I. A group may read and present before the class a short play, such as "He Got the Job," which was given in *The English Journal* for June, 1932. Or the class may write a play of their own.

II. In *The American Magazine* for February, 1934, read the letter written by a schoolboy, asking for "just one real, substantial reason" why an ambitious young man should be honest and giving numerous examples to prove that dishonesty pays in business. Imagining yourself the editor of the magazine, answer the boy's request as forcefully as you can.

III. Interview some prominent person in your community, asking him to speak to your class or your club. Report the result of the interview to the class.

IV. Tell how you have earned money in some interesting way.

V. Hold a class discussion or a series of interviews about the kinds of work you enjoy now or would like to do later. Exchange ideas as to requirements, opportunities, wages, and chances for health and happiness in various vocations.

VI. Read and report to the class parts of one of the books listed on page 320 dealing with vocations or with people who have done interesting things. Let the table of contents help you.

VII. Write a good sales letter advertising some new labor-saving device for home or shop.

VIII. Prepare an exhibit of interesting letters or letter-heads for your bulletin board.

IX. Write a letter to some other school, arranging for an exchange game or a joint party.

X. Write a letter ordering school supplies for your teacher.

XI. Write a letter to the Department of Extension, requesting a monthly program of "School of the Air" events.

XII. Pretend that you have something you wish to sell or exchange. Write an advertisement of it and display it on the bulletin board. You may illustrate your advertisement to make it attractive.

Choose one of your classmates' advertisements that catches your eye and write an answer to it.

XIII. Find out what advertising rate your school or community newspaper charges. See how economically, yet clearly, you can word an advertisement for each of the following:

1. You have lost a fountain-pen (or a purse, a dog, a pair of gloves, a book)
2. You have found a class pin (or spectacles, a wrist watch, a bill-fold, a knife)
3. You wish to sell model aeroplanes (or a leather notebook, an automobile engine)
4. You wish to sell service on radios (or automobiles, electrical fixtures)

USING THE LIBRARY

. . . For his heart was in his work.

HENRY W. LONGFELLOW

Bernays, Edward L. . .	<i>Outlines of Careers</i>
Cades, Hazel Rawson . .	<i>Jobs for Girls</i>
Cottler, Joseph, and Jaffe, Haym	<i>Heroes of Civilization</i>
Fancher, Albert . . .	<i>Getting a Job and Getting Ahead</i>
Fargo, Lucile Foster . .	<i>Marian-Martha</i>
Ferris, H., and Moore, V.	<i>Girls Who Did</i>
Gollomb, Joseph . . .	<i>Working Through at Lincoln High</i>
Hagedorn, Hermann . .	<i>The Book of Courage</i>
Hess, Fjeril	<i>Sandra's Cellar</i>
Holbrook, Harold L., and McGregor, A. L.	<i>Our World of Work</i>
Logie, Iona M. R. . .	<i>Careers in the Making</i>
Maule, Frances . . .	<i>She Strives to Conquer</i>
Platt, Rutherford Hayes	<i>Book of Opportunities</i>
Smith, L. W., and Blough, G. L.	<i>Planning a Career</i>

REVIEW, TEST, AND PRACTICE

THE BUSINESS LETTER

Test. Write a letter in answer to the following advertisement or some other in which you are interested. Use the correct form for a business letter.

WANTED—Wide-awake, cheerful boy or girl to accompany lonely old lady on ocean cruise. Salary and expenses paid. Mrs. L., Box 975, *The Portland News*.

Practice. Rewrite the business letter given at the top of page 321, correcting the errors. Put the letter in block form.

316 Highland avenue
Fort william Ontario
November 12 19—

The Home industry co
2420 hammond street
fort Wayne Indiana

Dear sir

I am interested in making some of my own christmas gifts. Your advertisement in the November Crafts for children states that you give a course of study or helps to all those who buy your materials please send me more information on this help which you give and also a catalogue showing the things I might make.

I'd appreciate it if you could give this immediate attention

yours truly
Harry Wurl

EXPRESSIONS USED IN BUSINESS

Practice. Below and on page 322 is a list of phrases commonly used in business. Write them from dictation. Study the meanings of those which may be new to you. Then use each in a sentence.

general delivery	cancelled cheque
damaged articles	received payment
prompt attention	highly recommended
annual profits	purchasing agent
financial success	weekly allowance
notary public	business partners
separate items	insurance policy
freight receipts	please acknowledge
personal interview	respectfully yours

wholesale grocer	courteous employees
reliable firm	good investment
cancel the order	business associates
modern methods	notes receivable
payable annually	under separate cover
desirable customer	firm's representative

REVIEWING THE USES OF THE COMMA

Practice. The following sentences are punctuated correctly. Explain why each comma is used.

1. "No, I cannot go," Mary replied.
2. English, science, and history are my most interesting studies.
3. The comma, as you no doubt know, may be used in various ways.
4. Abraham Lincoln was born February 12, 1809, in Hardin County, Kentucky.
5. John, where have you been?
6. Harry, a new player on the team, threw the ball to first base, but James failed to catch it.
7. Miss Jones, our art teacher, is now in Paris.
8. The flag, torn and tattered, fell from his grasp.
9. As we had time to spare, we saw a ball game.
10. John, who never studies his lessons properly, will fail.
11. While Henry was studying, his dog lay at his feet.

Test. In the following sentences, commas have been omitted. Copy the sentences, inserting commas where necessary.

1. Quebec the capital of Quebec is a historical place.
2. We crossed the Red Deer the James and the Clearwater rivers.
3. On June 30 19— we started on our trip to Quebec.

4. The ride through the mountainous regions was pleasant but the valleys were too hot and dry to suit me.
5. Father said "Yes we shall go again."
6. Charles Dickens the author of *A Tale of Two Cities* was born in England.
7. This sentence for example is a simple one.
8. Mary having finished her work went visiting.
9. The rain which had begun early in the morning continued all day.
10. Because he neglected his studies in the winter John had to go to school in the summer.
11. Having spent most of our money we decided to go home.
12. The story about Charles A. Lindbergh which I have just finished is very interesting.
13. I said "Ted you should report for football practice."
14. Rear Admiral Byrd the famous explorer lectured in the auditorium Tuesday May 12 at eight o'clock.
15. The tramp weary and hungry knocked at the door.

REVIEWING END PUNCTUATION

Practice. Tell what end punctuation you would add to the following sentences to help the reader understand the meaning that is intended:

1. Jane was the only girl who had her book report ready
2. The teacher was not very well pleased
3. Were you in an automobile accident
4. How frightened you must have been
5. Automobile accidents are tragic affairs
6. I have never been in one
7. Was this the first one you were ever in
8. My book report was not delayed by the accident
9. Do you suppose the delay was due to laziness
10. Hurry, for the bell is ringing

REVIEWING SUBJECT AND VERB AGREEMENT

Test. Choose the correct verbs from the parentheses in the following sentences. Give the reason for your choice in each case.

1. Where (was, were) you this morning when I called?
2. The old man (doesn't, don't) know that his son is ill.
3. Neither of the boys (was, were) given permission to use the sail-boat.
4. Mary and Sue (was, were) not at home this morning.
5. Anyone who went with the boys (is, are) having a good time.
6. Here are the regulations for everyone who (vote, votes) tomorrow.
7. Tomorrow every one of the cities (elects, elect) a mayor.
8. Many a swift river (freeze, freezes) over during the winter.
9. No one boy or girl (was, were) able to do much.
10. There (was, were) several fine rugs from which to choose.
11. You (was, were) not nearly so disappointed as I was.
12. (Was, Were) your uncle and aunt in the accident?
13. Everyone in our English and mathematics classes (expects, expect) to be busy tonight.
14. Give this package to either of the men who (call, calls) today.
15. The book, not the pamphlets, (was, were) what I wanted.
16. John, with his three sisters, (is, are) going on ahead.
17. The big mansion and the little gray cottage (was, were) close neighbors.
18. Nobody who (know, knows) these boys (is, are) going to accuse them of laziness.
19. The band-stand with its gay decorations (was, were) a pleasing sight.

20. Mary, as well as her sisters, (loves, love) music.
21. Several such thefts (has, have) occurred in this neighborhood recently.
22. Several of these men (was, were) injured when the explosion occurred.
23. One of the trees (was, were) more than a hundred years old.
24. There (was, were) no home runs in the game we played yesterday.
25. This book, illustrated by three artists, (has, have) a great variety of pictures.

Practice. Working together in small groups, make up other sentences for additional practice in agreement.

HOW CORRELATIVES AFFECT AGREEMENT

Correlative conjunctions are used in pairs as follows:

either — or	both — and
neither — nor	not only — but also

In using these pairs of conjunctions, consider the meaning carefully in order to choose the correct verb.

The following sentences are correct:

Either Martha or Helen *has been chosen*.

Either the boys or the girls *are going* to the museum.

Neither rain nor snow *is going* to keep me home.

Neither potatoes nor beets *have been* successful in this soil.

Both Ruth and Mary *belong* to our club.

Not only a mechanic but also an inventor *is needed*.

Not only coal but also iron *has been found* here.

Practice. Choose the correct verb from the parentheses in the following sentences:

1. Either Jane or Frieda (has, have) made the plans.
2. Neither the man nor his wife (has, have) much ability in this work.

3. Neither the chairs nor the tables (has, have) been put on the stage.
4. Neither gas nor electricity (is, are) used here.
5. Both gas and electricity (is, are) used here.
6. Not only gas but also electricity (is, are) used here.
7. Either pens or pencils (are, is) to be distributed during the first period.
8. Neither the dictionary nor the encyclopedia (is, are) giving me any help in this assignment.
9. Neither the picture of Wellington nor the one of Shakespeare (is, are) suitable here.
10. Both scarves and handkerchiefs (is, are) sold at this counter.

USING THE CORRECT VERB FORM

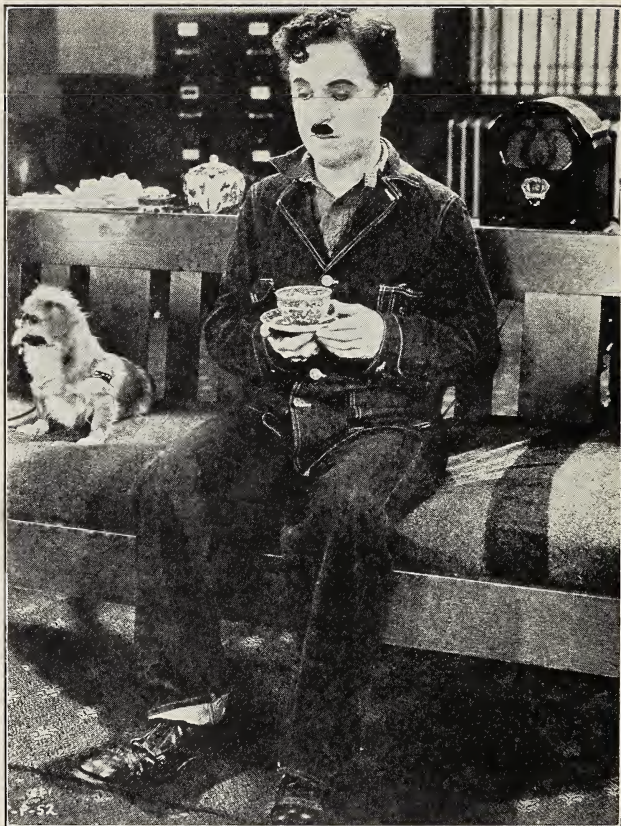
Practice. Below is a list of irregular verbs. Copy them, and supply the past tense and the past participle of each verb. Check your work with the dictionary.

	<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
EXAMPLE.	bite	bit	bitten
	beat	choose	hide
	begin	draw	ride
	blow	drive	ring
	break	eat	rise
	bring	fall	say
	build	fly	shine
	burst	freeze	shrink
	buy	get	speak
			weave

Test. Read the following sentences, supplying in each case the correct form of the verb in parentheses:

1. Did you say the pond had (freeze)?
2. Had I (choose), I could have (go).
3. Has John's bicycle been (steal)?

4. We should have (ring) the bell at least ten minutes before dinner.
5. The timid child (shrink) from the ordeal just as others have often (shrink).
6. The sun (shine) in the morning, but it was (hide) all afternoon.
7. Have you (see) the cardinal that lives in our yard?
8. If you had (bring) your magnifying glass, we could have observed these specimens more closely.
9. Look! The wind has (blow) your paper away.
10. Have you (draw) your diagram?
11. I have already (tear) up two that I (draw).
12. I could have (come) yesterday.
13. After the aviator had (rise) to the proper height, he (fly) over the same mountain that had (bring) destruction to his friend.
14. After we had (drive) for an hour, we (begin) to grow hungry.
15. We had (do) well to come so far in one day.
16. After we had (eat), we (begin) our return journey.
17. The moon had already (rise) by the time we reached home.
18. As John (spring) from the chair, he injured his ankle.
19. Mother (wring) out cloths dipped in hot water and wrapped his ankle tightly.
20. We discovered that it had (grow) very cold during the night.



CHARLIE CHAPLIN, A MASTER OF PANTOMIME

UNIT X. TELLING AND PLAYING STORIES

"MAKING BELIEVE"

Did you ever "make believe" you were a princess, a pirate, a hobo, a doctor, or some well-known character in life, in the movies, or in a story-book?

Can you show by actions a character who is bold, clever, fussy, clumsy, timid, proud, careless, or who has some other outstanding trait?

I. Without using words, imitate some of the following characters or others of your own choice:

A vain girl buying a new hat
A clumsy boy trying to wrap a package
A feeble old man trying to shovel snow
A timid child giving a public performance
A fussy woman buying groceries
A stubborn boy being made to comb his hair
A frightened "back-seat driver" trying to keep still
A sleepy boy trying to study his lesson

II. Silent acting is called **pantomime**. The first moving pictures were silent pictures, mostly pantomime. Except for brief captions, the story was told by facial expression, by bodily movement, and by dress.

The picture on page 328 shows you a modern master of pantomime. Read the paragraph about him on page 330. Then find other interesting information about Charlie Chaplin in an encyclopedia or a reference book and give a report to the class. Give a

reason why Charlie Chaplin continued pantomime when talking pictures were introduced.

CHARLIE CHAPLIN

Charles Spencer Chaplin was born in London in 1889. At the early age of seven years he became identified with the theatre. By hard work and natural ability he became a leading comedian of the vaudeville stage. In 1914 he made his screen debut. Three years later he was under a million-dollar contract to produce eight two-reel pictures.

Pantomiming is a great art. One must freely use the whole body — hands, arms, shoulders, head, face, trunk, and even knees and ankles. Charlie Chaplin is a real master of this art, which does not require speech.

III. Study the actions of some person very closely. Notice how he uses the different parts of his body. Note actions or movements that are peculiarly his, such as how he lifts his eyebrows, the way he squints, the way he holds his head, and his gait. Then try to represent him in pantomime.

IV. Present some of the following individual pantomimes :

Tying a tie	Mending a sock
Washing a dog	Binding a wound
Taking a snap-shot	Making a sling-shot

A cheer leader in action

A girl putting on make-up

A porter calling trains in a station

A vegetable peddler arguing with a customer

An opera singer practising a difficult part

A small child rehearsing before a mirror

A large woman doing setting-up exercises

A man trying to read a paper on a crowded bus

V. Imitate the walk of some person, such as one of the following:

A sport carrying a cane A bell-boy carrying a bag
A postman with sore feet A butler at a dinner party
A minister in a sick-room A typical college freshman
A drum major leading his band
A silly boy who is embarrassed
A millionaire entering his club
An elderly person with rheumatism
A girl with new shoes that are too tight
A boy walking barefoot over rough stones

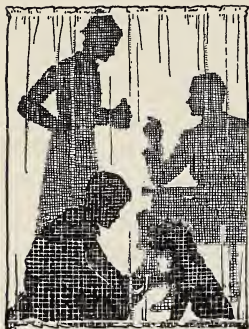
VI. Divide the class into small groups and let each group choose a good subject for pantomime, such as one of the following, and practise giving it:

Firemen saving a child
Two motorists fixing a flat tire
Scouts building a camp-fire
Children taking a dancing lesson
Musicians playing in an orchestra
Spectators watching a football game
Pupils acting out a mystery play
Couples dancing a country square dance
A family preparing to give a party
Tecumseh meeting Brock

VII. If you wish, choose and present in pantomime a scene suggested by one of the following:

A pouting child is being coaxed to take medicine.
A timid boy at his lemonade stand greets his first customer. The customer likes the lemonade so well that he drinks another and another glassful.
An artist attempts to paint a picture of a squirming girl and her puppy.

Grandma, after considerable coaxing by the members of her family and the aeroplane pilot, decides to take a trip by aeroplane to New York.



The action of your picture may take place behind a white curtain on which the shadow is thrown, as in this illustration. Write suitable captions for the scenes you pantomime.

ADDING CONVERSATION TO PANTOMIME

I. Working as a class, dramatize the following selection. You will need to answer such questions as these:

1. How many scenes are needed?
2. How many characters are there in each scene?
3. Whom will you choose for each character? Why?
4. What conversation occurs besides that given here?

UNCLE PODGER HANGS A PICTURE

Aunt Podger is a fussy, middle-aged woman, who is very particular about her house. She has just received a picture from the framer and is wondering whom she can get to hang it.

Uncle Podger is a careless, clumsy, and boastful middle-aged man. He insists that Mrs. Podger leave the task of hanging the picture to him. He says that no one else is so good a picture hanger as he.

Aunt Podger has doubts, but finally agrees to let her husband hang the picture. She may have a secret desire to show him up.

Uncle Podger takes off his coat, and begins to fuss with the picture and argue with Aunt Podger as to where it

should be hung. He sends the girl for six cents' worth of nails and a boy after her to tell her what size to get. He sends Will to get the hammer, Tom to bring the rule, and another boy for a step-ladder and a kitchen chair. "And Jim! you run round to Mr. Goggles and tell him, 'Pa's kind regards, and hopes his leg's better, and will he lend him his spirit level?' And don't you go, Maria, because I shall want somebody to hold the light; and when the girl comes back, she must go out again for a bit of picture cord; and Tom! — where's Tom? — Tom, you come here; I shall want you to hand up the picture."

Uncle Podger lifts up the picture, drops it, breaks the glass by bumping it against the step-ladder, cuts his finger, falls off the step-ladder, and sits on the floor nursing the bleeding finger. He wants his handkerchief, which is in his coat, but he can't find his coat. A half-hour is spent tying up the finger and soothing Uncle Podger.

Finally a new glass is brought in, and the tools, the ladder, and the chair are put in place. Uncle Podger then has another attempt at it, with the whole family, including the girl and the charwoman, standing round in a semi-circle, ready to help. Two people hold the chair, a third helps him up on it and holds him there, a fourth hands him a nail, and a fifth gives him the hammer. He then takes hold of the nail and drops it.

"There!" he complains; "now the nail's gone!"



Everyone goes down on his or her knees and grovels for it, while Uncle Podger stands on the chair and grunts and wants to know if he is to be kept there all the evening. The nail is found at last, but by that time he has lost the hammer.

Someone finds the hammer for Uncle Podger, and then he loses sight of the mark he has made on the wall where the nail is to go. Aunt Podger has to get up on a chair beside him and see if she can find it. She can't. Others try, and each discovers it in a different place. Uncle Podger calls them all fools, one after another, and tells them to get down. He takes the rule, remeasures, and finds that he wants the picture hung half of thirty-one and three-eighths inches from the corner. He tries to do it in his head, and almost goes mad.

Finally his family have to find the rule and the string again, and Uncle Podger makes a new hole. About midnight the picture is hung. It is very crooked and insecure, and the wall for yards around looks as if it had been smoothed down with a rake. Everybody is dead tired — except Uncle Podger.

"There you are," he says, stepping heavily off the chair onto the charwoman's corns and surveying with evident pride the mess he has made. "Why, some people would have had a man in to do a little thing like that!"

JEROME K. JEROME (*Adapted*)¹

II. How would you change the following write-up of the conversation for the first scene?

Aunt Podger. Now here's this picture from the framer. What is to be done with it? Oh, what a heavy frame! I suppose I'd better get old Silas in to hang it.

Uncle Podger. What'd you say? Get old Silas in! I should say not! Now look here — you just leave that little task to me. Don't you worry one bit about that picture. Why, that isn't five minutes' work for me.

¹ Adapted from *Three Men in a Boat* by Jerome K. Jerome.

Aunt Podger. Yes, but hanging pictures is an art and I wish you'd let me call in Mr. Silas. He's an artist, you know.

Uncle Podger. An artist, is he? Well, I'm an artist, too! I've hung many a picture in my day. Now just tell me where you want that picture hung.

Aunt Podger. Let me see. About here would be right.

III. Dramatize the following selection:

SLEEPY SALESMANSHIP

Time. Early morning.

Place. Purse department of a large store.

Salesgirl (stifling a yawn). Yes'm, this is genuine alligator skin.

Fussy Elderly Lady (excitedly). This is just what I want. No, it isn't either — yes, it is, too. How much is it?

Salesgirl. Ten dollars. Shall I wrap it up?

Lady. No, I don't believe I want it after all. Haven't you anything else?

Salesgirl (between yawns). But, Madam, this is one of our best purses. Just think — genuine alligator skin! And at only a fraction as much as you would pay at any other store in town.

Lady (sarcastically). A fraction as much — six-thirds, I suppose. You heard me, young lady. Haven't you anything else?

Salesgirl (resignedly picking up purse lying on counter). Now, Madam, this purse is very nice. It has an air of respectability. It isn't too loud. It looks rather shop-worn, but it has a solid silver zipper fastener on it, and it is just the right size for carrying on your arm and is only — that's funny! There's no price tag on it.

Lady (indignantly). Of course there's no price tag on it. That's my purse! (Picks up purse and stalks away, while startled clerk snaps off yawn in middle.)

IV. Write and dramatize humorous conversations that might take place between characters such as those listed in exercise VI, page 331, and exercise VII, pages 331 and 332; or add conversation to the pantomimes already given in class.

SEEING DRAMA IN EVERYDAY LIFE

In playing the episode of hanging a picture, notice that the dramatic interest is in Uncle Podger's struggles with himself, with members of his family, and with the task of hanging the picture.

I. Tell what conflict is shown in each of the pictures on page 337.

II. In which of the scenes on page 337 is there a comic element? In which is a mother trying to force her taste on her daughter? In which are two boys fighting about a basketball? Dramatize a short scene suggested by one of the pictures. Bring to class some other pictures that suggest scenes for dramatization.

III. By means of conversation show what dramatic conflict might take place in the following situations. In each case tell whether the conflict is between two persons, a person and a thing, a person and an idea, or a person and his conscience.

1. Fred is left alone to care for his sick mother. The boys call for him with free passes to the ball game.
2. Marion wishes to go to a play on Wednesday night, but her father objects.
3. Tom rings a door-bell and tries to sell a magazine. The busy housewife does not want to buy.
4. Ellen finds a diamond ring. Jean is with her. Ellen thinks that "finders are keepers." Jean thinks a newspaper advertisement might locate the owner.



DRAMA IN EVERYDAY LIFE

IV. Choose a dramatic situation from those suggested on page 336 or select one from your own experience. Plan the play that it suggests. Make and use guides similar to the following:

Guides for Planning an Original Play

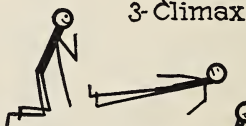
1. Write a brief summary in which you tell what the conflict is, between whom (or what) it occurs, and how it is to end.
2. Decide how many characters you need to present the conflict and its solution.
3. Make the story clear by means of natural dialogue. Avoid long speeches.
4. Work out necessary stage directions as you go along.
5. Make the episode move rapidly to a climax followed by a satisfactory conclusion.

V. Discuss the following diagram. How does it show the heightening of suspense? When is the interest greatest? Why does the drama end quickly after this point is reached? Let this diagram help you to plan the course of action in your dramatization.

1-Introduction to
conflict foretells
what is to follow



2-Increasing
struggle



3-Climax

4-Ending, or
satisfactory
conclusion



CHOOSING STORIES AND POEMS

I. Bring to class a favorite story or poem that contains an episode suitable for dramatization. Read or tell an episode that contains dramatic conflict.

Which of the following afford good opportunities for group dramatization? Why? Dramatize one of them or one brought in by the class.

1. Robinson Crusoe, alone on the island, cooks a meal. His pets are his only companions.

2. Rip Van Winkle returns to his home village. He looks about for his friends. Even the children on the street jeer and laugh at the queer sight.

3. The children of a poor family are dressed and coached in fine manners for a party. (*The Birds' Christmas Carol*)

4. The prince, who has wanted to be a pauper, and the pauper, Tom Canty, who has wanted to be a prince, decide to exchange places. (*The Prince and the Pauper*)

5. Women and men of Hamelin talk only of the plague of rats. There is great rejoicing when the Pied Piper rides the town of them.

6. Young Fu succumbs to temptation and buys a black-faced watch from Hsui, a shopkeeper in Thief Street. He is faced with the struggle of paying off the huge debt of five dollars before New Year's Day. A trip into the hills and the subsequent sale of dragon's breath (snow) at the last moment pays his debt. Young Fu has a happy New Year's Day after all, for he has forty coppers to spare after his debt is paid. (*Young Fu of the Upper Yangtze*)

7. Tom and Huckleberry attend their own funeral. (*Adventures of Tom Sawyer*)

II. Set up your own guides for choosing stories and poems to dramatize.

III. When two or three pupils have agreed on a story or a poem, one pupil may tell the story to the class.

IV. Discuss and use the following guides for telling stories before an audience:

Guides for Telling Stories

1. Begin with an incident that introduces your listeners as soon as possible to the spirit of the story.
2. Introduce the characters in such a way that your listeners will not be confused. Often some minor characters can be entirely omitted.
3. Tell the chief incidents only, and tell them in order.
4. Show by your telling that the incidents are dramatic and exciting.
5. Use some of the actual conversation of the story.
6. Say the name of the person, as *Jim* or *Hawkins*, rather than *the boy* or *this boy*.

Different groups in the class may be working on different dramatizations at the same time, depending on the length of the plays that are to be given and the number of actors required by each. These plays may then be given before the class as a whole and possibly before some larger group.

STUDYING THE BACKGROUND OF THE STORY

I. In order to know just how each character in a story would speak and act, all the actors need to be acquainted with the habits and the customs of the people living at that time. For example, if you choose to play Rip Van Winkle's return, you should study the style in dress and the ways of speaking at the time of the Revolutionary War. What sign might the village inn have? What flag might be shown? Why were the citizens so angry at Rip's loyalty to King George?

If you choose to play "For Sale: Dragon's Breath," from *Young Fu of the Upper Yangtze*, you must know about the Chinese custom of forcing all debtors to pay their debts on New Year's Day. What must you find out about the old belief in dragons? How would knowing these facts help you to feel the part of Young Fu? of Fu Be-Be, the mother? of Hsui, the sly shopkeeper?

II. After the story of your play has been told, another member of the group should be prepared to give the historical background and to show by pictures or drawings the habits and the costumes of the people.

III. Decide what scenes you will need and how you will arrange the stage. Remember that actors should live the scenes and incidents they play. How will a few properties help them to do this?

IV. One member of the class may demonstrate the peculiar characteristics of speech of any of the characters. Why is appropriate speech and convincing manner important to a play's success?

USING THE GUIDES FOR GOOD ACTORS

Be the character you are playing.

I. How will Young Fu feel when he confesses to his mother that he has unwittingly bought a foreign watch and signed a paper that puts them into deep debt? What will he say? What will he say when he pleads with people to buy his "dragon's breath" that will bring good fortune? How will he feel when he carries his bag of coins to pay the shopkeeper in full? How will Hsui speak? How will Young Fu's mother feel and speak when she finds that he has coins to spare for her coffin fund? How does Wang Scholar speak and act? How does Tang, Fu's employer, speak and act?

II. In try-outs for parts, two or more groups of actors may work on the same play. The class will judge how well each has used his imagination and how well he has spoken words suitable to the character he is playing. The class as a whole may decide on the final choice of parts for a more finished play.

III. What can you add to these guides for actors?

Guides for Actors

1. A good actor lives the part he plays.
2. He talks as the character would talk.
3. He speaks distinctly and faces his audience.
4. He uses action to help make the part convincing.
5. He co-operates with the other players.

WRITING DIALOGUE

I. If you wish to write the dialogue for some of the scenes of your play, a committee may work together to prepare it. Discuss how the following reminders might help the members of the committee to co-operate with each other. Why is team-work essential?

1. Keep the "atmosphere" of the play.
2. Make the story move swiftly.
3. Make each actor's characteristics, manner, and speech consistent throughout the play.

II. Write the dialogue suggested by a scene from "Evangeline" or some other poem.

One group wrote a dialogue suggested by these lines:

Meanwhile, apart, at the head of the hall, the priest and
the herdsman

Sat, conversing together of past and present and future.

Notice in the dialogue that follows that Basil's bitterness has changed to self-satisfaction:

Father Felician. Well, Basil, God has been good to you in this new land.

Basil. Yes, this is the life for me. You remember how angry I was when King George ordered us to leave Acadia? Now I think I owe him a vote of thanks. My herds bring me more wealth than all the blacksmithing of Acadia would ever have done.

Father Felician. But there are many who have not fared so well as you. Have you forgotten the suffering of our people?

Basil. Is it not possible to remember too long, Father? But what has become of René Leblanc, the notary? Michael and I were speaking of him just the other day.

Father Felician. He has never been with our party, but in the Bayou of Plaquemine we met a boat that had come from the place where René was said to have been last seen.

Basil. Poor old René. I'm afraid his exile will go hard with him.

Father Felician (looking toward Evangeline, who stands sadly apart). Take care not to discourage the fair Evangeline with any sad news or idle gossip. So greatly she mourns for Gabriel I fear she will not withstand the difficult journey ahead. Perhaps we shall never find him.

Basil. Oh, I am sure we shall find him. My horses are the best in the country-side, and he could not yet have crossed into the mountains. Within a fortnight Evangeline will be as gay as these Creole maidens here. Come, Father, let us join the dancers. No king's guard shall ring a death knell at this dance.

III. The following scenes from "Evangeline" may suggest a group of dialogues for your class to write and present for a program.

1. The Indian hunter and a native of Acadia talk of the preparations for cold weather. The Indian says that all signs foretell a long, hard winter. (See Part I, Section II of the poem.)

2. Cheerful Benedict, the farmer, and gloomy Basil, the blacksmith, exchange ideas about the purpose of the British ships in the harbor. (See Part I, Section II.)

3. Two Acadian women talk of a common superstition. One thinks a child was cured of fever by a spider shut up in a nutshell. The conversation leads into an argument about other superstitions. (See Part I, Section III.)

4. While the men are held inside the church, two anxious women outside the church talk in hushed voices. (See Part I, Section IV.)

5. On the way to the British ships, two by two, bewildered peasants talk of their fate. (See Part I, Section IV.)

FINDING PLAY SITUATIONS IN OTHER SCHOOL SUBJECTS

Events in history or stories about science are often more dramatic than incidents of fiction. Find stories that give full details about dramatic historical events or about real scientific discoveries. Tell these stories to the class and, if they are approved, prepare dramatizations from them just as you did from other stories. The following will suggest other incidents:

1. The governor of Fort Detroit, Sir Charles de Haldimar, receives Pontiac, the chief of the Ottawas, in the Council Room during the Indian games. (Suggestions: Restrict the scene to the Council Room. When Pontiac and his chiefs rush to the door, their words and actions should show the audience what has happened in the courtyard. Omit the throwing of the tomahawk by Wacousta, or have the governor advance to the doorway, the chiefs having

stepped out onto the piazza. Refer to John Richardson's *Wacousta*.)

2. Bell demonstrates the first telephone.

3. Donald Smith drives the last spike at Craigellachie on November 7, 1885.

4. Tecumseh befriends General Brock.

You will find help for the dramatization of historical plays in *Class Room Plays from Canadian History* by A. M. Stephen, as well as in *Conquests of Invention* by Mary R. Parkman.

PRACTISING FOR A SPEAKING CHOIR

Some of the poems in the next unit of this book will be useful to you for your verse-speaking choir. The references on page 380 also will be helpful.

I. One group may volunteer to train for a poetry-speaking choir. They may add historical poems to a historical drama, poems about special days to a holiday program, or nonsense poems to any program just for fun.

Choose three levels of voices — low, medium, and high — so that lines of the poems may be interpreted more accurately and effectively, sometimes by one low voice, sometimes by three or four medium voices, and often by the group in unison. A verse-speaking choir does not sing, but reads in a natural voice. It often uses pantomime. A well-trained choir keeps perfect time. Each member co-operates with the entire group for the most effective expression.

II. In speaking poetry give attention to the four M's:

The { Movement
Music
Meaning
Mood } of the words

Your teacher will discuss each of these M's with you as you prepare your part in the speaking choir. Be ready to make suggestions for interpreting them.

III. Decide how your choir can best read and dramatize the following poem. First try reading it in unison. Then try reading it with medium, high, and low voices, each group taking a separate part. What lines might a single voice read? How will you read the first stanza in order to make the third stanza stand out as a climax?

JONATHAN BING

Poor old Jonathan Bing
Went out in his carriage to visit the king,
But everyone pointed and said, "Look at that!
Jonathan Bing has forgotten his hat!"
(He'd forgotten his hat!)

Poor old Jonathan Bing
Went home and put on a new hat for the king,
But up by the palace a soldier said, "Hi!
You can't see the king; you've forgotten your tie!"
(He'd forgotten his tie!)

Poor old Jonathan Bing!
He put on a beautiful tie for the king,
But when he arrived, an archbishop said, "Ho!
You can't come to court in pyjamas, you know!"

Poor old Jonathan Bing
Went home and addressed a short note to the king.
"If you please will excuse me I won't come to tea,
For home's the best place for all people like me!"

BEATRICE CURTIS BROWN

Many of the poems named below and others you will enjoy may be found in a book entitled *The Poet's Craft* by Helen Fern Daringer and Anne Eaton. See also the list of books on page 380.

OTHER POEMS FOR A SPEAKING CHOIR

Anonymous	"When You Go to Fairyland"
Beddoes, Thomas Lovell .	"Sailor's Song"
Carroll, Lewis	"A Lobster Quadrille"
Field, Eugene	"Little Boy Blue"
Field, Eugene	"Seein' Things"
Guiterman, Arthur . . .	"Little Lost Pup"
Lindsay, Vachel	"The Mysterious Cat"
Milne, A. A.	"Disobedience"
Milne, A. A.	"Politeness"

IV. Working together, write your own guides for the voice quality you like to hear. What would you add to the following guides?

Guides for Verse Choir Speakers

1. The voice should have a pleasant quality. It should not be harsh or strained.
2. The rhythm of words spoken should be smooth. The speech should not be too fast or jerky.
3. The voice should have a pleasing variety of tone. The pitch and loudness should change to suit the sense of what is said.

V. Try this exercise to relax your throat. Say the following groups of words:

toad, road
fool, tool, cool

tall, fall
slat, pat, rat

VI. Practise pronouncing the following phrases with clear enunciation :

a drowned rat	the cold arctic region
fixed the gas meter	the crowded theatre
asked three questions	attacking their foes

VII. Sometimes we can change the whole meaning of a sentence by stressing a certain word or by changing the tones slightly. We can say "Why did you tell him?" in four different ways by stressing different words :

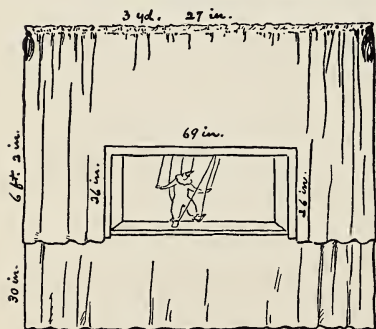
Why did you tell him?
 Why did you tell *him*?
 Why did *you* tell him?
 Why did you *tell* him?

Give other illustrations of this.

Say the following sentence in five different ways to express by the tone of the voice (1) doubt, (2) surprise, (3) sorrow, (4) fear, and (5) anger :

You lost my money!

SUGGESTIONS FOR GIVING PUPPET PLAYS



I. A group may plan and prepare a travelling show of marionettes. The only requirements for a stage are a floor, a curtain, and bars on which to hang or lean scenery. A box from which one side has been removed, placed on a table, will do for

a stage. The opening should be at least three feet wide.

Crêpe paper or cloth will serve for making the stage settings. Electric lights should be used if available.

II. Imaginative tales such as "Snow White," "Cinderella," and "The Three Little Pigs" are admirably adapted to puppet shows. You will find that rabbits, squirrels, foxes, and insects make delightful characters. Elves, fairies, clowns, dolls, Santa Claus, and mermaids are always popular, but most popular of all, perhaps, are snakes and dragons. These can be made of metallic silk material, with weights inserted at intervals.

Below are some of the questions you will need to discuss :

1. What parts of the story should be used?
2. How many scenes should there be?
3. What action and conversation should there be in each scene?
4. How many workers will be needed back-stage during the performance?

One way of deciding what action and conversation are to be used is to have groups of volunteers interpret parts of each scene. The best presentations may be repeated until the action and the conversation are considered satisfactory.

III. After you have chosen a story and arranged the scenes you wish to play, volunteers may interpret and prepare for the parts as they do in any other dramatization. Then the best presentation may be written down. (See pages 342 and 343.) Appoint and instruct such committees as the following and any others that you may need :

Sewing
Carpentry

Painting
Properties

Music
Playwriting

PLEASING THE AUDIENCE

Of course, you will need to please your audience. Tell how you can do this in the best manner.

At the conclusion of the play, the audience will be delighted if you bring the actors or the puppets out in front for them to congratulate.

Then you may discuss the ways in which you can improve, in future performances, the puppets, their manipulation, and the speeches of the puppeteers.

OTHER INTERESTING THINGS TO DO

I. Make a report on the history of puppets. When were puppets first used? Of what were they made? What kinds of plays were given with them? What was a Punch-and-Judy show?

II. Arrange a display of marionettes or of masks. Tell how they were made. Invite your parents to see the display. You may wish to write cards or placards to accompany the display.

III. Plan an hour's program devoted to story-telling. If you wish, you may have every story-teller tell stories of the same type, such as legends, historical incidents, animal stories, imaginary tales, or real-life stories.

IV. Make one-act plays to advertise any school or class project, such as a Good Speech Club, Book Week, Fire Prevention Week, Clean-up Week, or Music Week.

V. Write a brief play for radio production, taking into consideration the differences between radio and the stage. The voice must carry the action, and the time limit must be carefully observed.

VI. Make a list of scenes that would be suitable for pantomime. Choose partners and act them. Let the class vote on the best ones and tell why they chose them.

VII. Pretend that you are one of the characters listed below or any other that you wish. Tell the class one of your everyday adventures.

An animal trainer

A waitress

A parachute jumper

A railroad engineer

VIII. Choose a group and work out a pantomime to be given as a shadow play. One of the pupils may read the story or poem that is being presented, while the actors pantomime it. (See page 332.)

IX. Organize a dramatic club for the purpose of producing plays regularly.

X. Compose an interesting letter, inviting your parents to some performance that you are giving.

XI. Write business letters, requesting information concerning renting of costumes, the fee for a play that may not be acted without permission of the royalty owners, or names of the new plays of the year.

XII. Make a bibliography of the best stories or poems or plays suited to the interests of your grade. Write a brief review of each selection, as it would be given in a library catalogue. A committee may put the list together in booklet form for the use of pupils of your school and grade.

XIII. Report on some famous story-teller like Abraham Lincoln or Mark Twain.

XIV. Make a shadow picture, or silhouette, of a classmate. Fasten a sheet of paper on a flat wall. Put your classmate near it with a good light placed on a near-by table in such a manner as to throw his shadow on the paper. Outline the shadow, and cut carefully on the lines. Make a copy on black paper and mount it on a white background.

USING THE LIBRARY

A play is merely a situation, dialogue, and action.

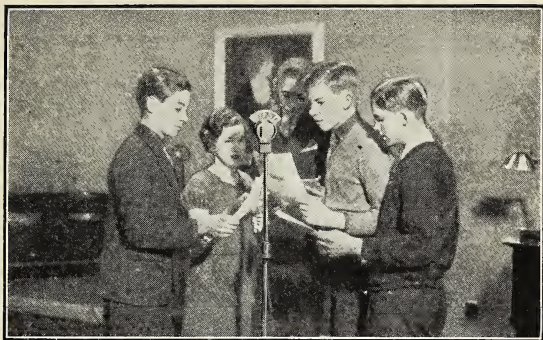
CHARLES SWAIN THOMAS

Colter, John R.	<i>Omnibus of Adventure</i>
Findlay, Bruce A., and Find- lay, Esther B.	<i>Tell-a-Vision Plays</i>
Gullan, Marjorie	<i>Choral Speaking</i>
Housman, Louise, and Koehler, E. T.	<i>Footlights Up! Practical Plays for Boys and Girls</i>
Knickerbocker, Edwin Van B.	<i>Plays for Classroom Inter- pretation</i>
Mackay, Constance D'Arcy .	<i>Costumes and Scenery for Amateurs</i>
Major, Clare Tree	<i>Playing Theatre; Six Plays for Children</i>
Marsh, Florence Anne . . .	<i>Plays for Young People</i>
Mathiews, Franklin K. . . .	<i>Boy Scouts' Yearbook of Ghost and Mystery Sto- ries</i>
Munger, Martha Perrine . .	<i>The Book of Puppets</i>
Obear, Emily Hanson . . .	<i>The Book of Stories</i>
Riley, Alice Cushing	<i>Ten Minutes by the Clock</i>
Stoddard, Anne, and Sarg, Tony	<i>Book of Marionette Plays</i>

REVIEW, TEST, AND PRACTICE

PRONOUNCING CORRECTLY

Practice I. Speaking words clearly in the verse choir will improve your regular speech. Practise on the following tongue trainers, while your classmates listen for clear pronunciation.



BROADCASTING IS GOOD SPEECH TRAINING

1. If you have trouble with *b* sounds, say :

berry (not "perry") boys (not "poys")

The buoy on the bay bobs buoyantly.

Busy bees buzz, buzz, buzz.

2. If *ng* sounds bother you, say :

ringing (not "ringin'" or "ringging'")

Bert hears the ringing of the bells,
Not the singing of the belles.

The sea is roaring, tossing, foaming,
Always surging, ebbing, flowing.

3. If the sound of *wh* is hard for you, say :

white (not "wite") while (not "wile")

Willie whittles big white whistles
And whizzing, whirring whirligigs.

4. If the *th* sounds are a stumbling block, say :

think (not "tink") mother (not "mudder")

Mother thought it rather thrilling to thaw thick
snow for Father's many brothers.

5. If you pronounce final *en* to sound like *un*, find or make rhymes like the following:

Hickety, pickety, my black hen,
 She lays eggs for gentlemen;
 Sometimes nine, sometimes ten,
 Sometimes more for good children.

6. Here are other common stumbling blocks:

again (rhymes with *pen*) *friend* (rhymes with *end*)

Again and again we pen and send
 A news-giving letter to a friend.

you (not "yuh") *just* (not "jest")

Can you come to the party and act just like a
 jester in cap and bells?

7. Some people mispronounce the following words by leaving out a syllable or a sound. Say each word aloud, being careful not to leave out the letter that is italicized. Use each word in a sentence.

operator	poem	twenty
grocery	February	ivory
government	plenty	history
percolate	arithmetic	geography

Practice II. Sometimes we are too critical and accuse others of mispronouncing words that may be correctly pronounced in either of two ways.

Each of the following words may be pronounced in either of two ways. Tell which pronunciation is preferred. How do you know? Practise pronouncing each word the preferred way.

- | | | |
|------------|-----------|----------------|
| 1. brooch | 5. oasis | 9. adult |
| 2. apricot | 6. banana | 10. recess |
| 3. tomato | 7. either | 11. address |
| 4. pecan | 8. baton | 12. illustrate |

Practice III. Working with a small group, finish the following story. Then rewrite it in play form. The selection "Sleepy Salesmanship" on page 335 illustrates the form in which plays are usually written.

HEROES OF THE BLIZZARD

Snow swirled in blinding clouds outside the windows of the country school, but only the teacher realized the danger of the storm. "School is dismissed," she announced quietly. "Joe will take you home, but I'll stay here tonight."

A few minutes later, fifteen shouting youngsters piled into the school bus. "Hustle up!" growled Joe, with unaccustomed fierceness. "I don't like the looks of those drifts."

For half a mile the bus ploughed its way through the ever-increasing blizzard. Suddenly Joe slammed on the brakes, and the car slithered to a stop. "We're off the road," the driver stated grimly to the now frightened children. "I'll go for help. Frank, you take care of the youngsters."

With sinking hearts the children watched Joe disappear into the milk-white gloom. A stifled sob brought to Frank a keen realization of his responsibility. He forced a smile. "Let's take turns putting on stunts," he suggested. "Will you begin by giving us some gym exercises, Ruth?"

Choose a committee to select the best version for dramatization before the class.



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BUILDING CASTLES IN THE AIR

UNIT XI. ENJOYING POETRY

Poetry . . . is the art of doing by means of words what the painter does by means of colors.

THOMAS BABINGTON MACAULAY

I. What familiar pictures flash before your eyes as you read the lines below? What memories are aroused by the sounds and feelings described?

OUR LIKES

We like the roar of the crowd,
The noise of the racers,
The scream of the brakes,
The acrid smell of burning castor oil.
And we enjoy quieter things, too;
Such as the clumsy playfulness
 of little puppy friends;
Their needle-like teeth, sparkling eyes,
 and moist, cold noses;
Camp life — and the appetizing smell
 of bacon cooking outdoors;
The drip of water from the canoe paddle
 as we idly drift downstream,
Or the soft splash when the blade first
 cuts the water,
Then rises to leave a row of tiny whirlpools;

Our workshop in the garage — with its
ever-present smell of fresh-cut
wood and banana oil,
And the frequent sound of a hammer's
rat-tat-tat,
Or the hum of a jigsaw, or rip of a plane;
But best of all, of course, is home
And Mother's face as she bends over her
sewing
And Father's, as he reads the evening paper
by the light of the bridge lamp.

A COMMITTEE OF BOYS

Imagine how dull and uninteresting the world would be if everyone liked exactly the same things. There would be no unexpectedness — no spice of life.

Compare the selection below with the one above. Which do you prefer?

OUR CATALOGUE OF LIKES

We like the color and sheen of lustrous satin,
The soft feel of silk;
Beautiful house furnishings.
We like the pleasant odors of
The perfume counter at the department store;
New-baked bread;
Fresh-laundered clothes.
We like to hear
Gay laughter and music at parties;
The cheery crackling of a wood fire;
The strange roar of a sea-shell when you hold it to
your ear.
We like to see
Cobwebs, in the early morning, making
“fairy washings” on the dewy grass;

Goldfish swimming 'round and 'round in a glistening bowl.

We like to feel

The tingling coolness of water in the swimming pool;

The fur of a little bunny;

The down of a baby chicken;

And the queer roughness of glass in church windows.

A COMMITTEE OF GIRLS

II. Choose from each selection the lines that describe some of your tastes. What would you add?

III. Recall pleasant experiences you have had. List them under the headings Sights, Sounds, Tastes, and Feelings. Then work with a partner or a small group to combine your ideas as the boys and girls did in the preceding selections.

IV. Read the following lines:

BEWITCHING THINGS

Whiffs of gasoline and golden cheese,
And old-rose scents ladies wear to teas,
And the spicy incense of young fir trees
Bewitch me.

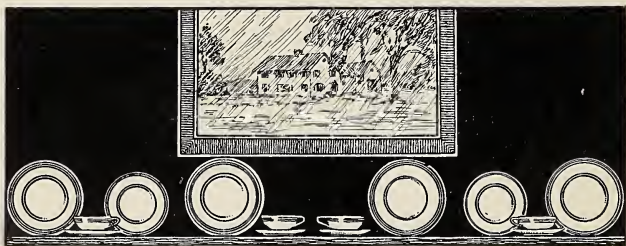
The muddled odors of Christmas Eve
A mystic tinselly pattern weave;
A fruit-cake's smell I would not leave,
For it enchants me.

The aroma of an old burnt match,
Or a brier pipe, or a fragrant batch
Of Mother's welcome cookies catch
My questing nose.

MARTHA PEARMAN

The common experiences of everyday life are made pleasing when we enjoy them with understanding. What commonplace experience did Martha make pleasing when she wrote the lines on page 359? On the board make a list of "bewitching things" suggested by the class.

V. What common things in your own everyday life seem to you to be beautiful when they are looked at with understanding? Which would you include if you wrote a poem like the following? List the apt words and phrases that the poet used to make the picture pleasing.



These I have loved :

White plates and cups, clean-gleaming,
 Ringed with blue lines; and feathery, fairy dust;
 Wet roofs, beneath the lamplight; the strong crust
 Of friendly bread; and many-tasting food;
 Rainbows; and the blue, bitter smoke of wood;
 And radiant raindrops couching in cool flowers.

RUPERT BROOKE

VI. Bring to class examples of writing, either in prose or in rhyme, which show the author's likes or dislikes. For instance, what does Karle Wilson Baker name in "I Shall Be Loved as Quiet Things"? or Christopher Morley in "Smells"? or Richard LeGallienne in "A Ballad Catalogue of Lovely Things"?

What does each author like most in the selections you examine — sights, sounds, tastes, smells, or sensations of feeling?

USING MAGIC SPECTACLES

The poet uses magic spectacles when he describes what he sees. These spectacles pick out and magnify for him only the most important details. Like the red and blue filters through which you may have looked at photographs, the poet's spectacles blot out all that doesn't matter.

I. Bring to class objects of rich color or unusual texture; for instance, a piece of cloth or of odd pottery, a leaf, or a curious stone. Put on your magic spectacles as you examine carefully one of the objects. Name one or two of its most striking details. Find words to describe your impressions as clearly as possible. List on the black-board particularly apt descriptions.

II. Select some favorite object. It may be an easy chair, a beautiful tree, a puppy, or an actor's face. Notice every detail you can discover. Then, with the help of your magic spectacles, blot out all details except a few essential ones. Use these characteristic details in writing a description of the object. Arrange items in an orderly manner. Let the dictionary help you to find new words and synonyms to express yourself more accurately and pleasingly. Revise your work carefully before reading it to the class.



III. Select an interesting but familiar view, such as the corner of the schoolroom or a view from a window. In order to limit your vision, close one eye and use two fingers of one hand to frame the scene you are examining with the other eye. What do you see that you have never observed before? List words that help you to describe a few important details. Use your list to paint a word picture of the scene.

OBSERVING CLOSELY

Armado. How hast thou purchased this experience?

Moth. By my penny of observation.

SHAKESPEARE

I. Observe different types of people and select one to describe. Decide which details will help build up a single impression, such as laziness, timidity, or courage. Find expressions that describe the person's gait, gestures, facial expression, eyes, hands, or other characteristics. You might describe one of these:

A self-assured policeman

A timid driver

A belligerent wife

A vain young girl

An efficient stenographer

A theatre usher

A tired postman

A lazy man or boy

A druggist's clerk

A house-to-house salesman



In observing a person closely you may want to use an outline such as the following. Then choose words and phrases that best describe the characteristics used to build up a single impression.

I. Appearance — like model in store window

A. Clothing — daring

B. Figure — willowy

1. Posture — slightly stooped

2. Gait — mincing

C. Features — doll-like

1. Eyes — wide

2. Mouth — a scarlet gash

3. Chin — impertinent

II. Conversation — limited to exclamations

A. Voice — tense and high

B. Manner — frivolous

II. Choose a real person or a character from fiction or history whom you like, hate, admire, or fear or toward whom you have any other strong feeling. Find out what it is that makes you feel the way you do. Write a description to make others understand and share your feeling.

III. Write a brief description of yourself, bringing out one of your characteristics that others may not have observed.

IV. Write a brief description that shows your close observation of some small creature, such as a chicken, a rabbit, a lamb, or a kitten. If you wish, use questions as the poet did in the lines at the top of page 364. Why do the questions in the poem "The Squirrel" show keen observation?

THE SQUIRREL

Who combs you, little Squirrel?
And do you twist and twirl
When someone puts the papers on
To keep your tail in curl?

And must you see the dentist
For every tooth you break?
And are you apt from eating nuts
To get the stomach-ache?

JOHN B. TABB

PHRASE HUNTING AND PHRASE MAKING

Poets cultivate their ability to choose words and phrases that shed new and radiant light on everything. Even those things which the unobservant regard as dull and uninteresting come to life when they are vividly expressed.

In the following stanzas the poet pictures a most commonplace event — the return home after an absence. But doesn't his choice of expressions cast a warm glow of sympathy and deeper appreciation over the familiar experience?

WEEK END

There you are waiting, little friendly house:
Those are your chimney stacks with you between,
Surrounded by old trees and strolling cows,
Staring through all your windows at the green.
Your homely floor is creaking for our tread;
The smiling tea-pot with contented spout
Thinks of the boiling water, and the bread
Longs for the butter. All their hands are out
To greet us, and the gentle blankets seem
Purring and crooning: "Lie in us, and dream."



The key will stammer and the door reply,
The hall wake, yawn, and smile; the torpid stair
Will grumble at our feet, the table cry:
“Fetch my belongings for me; I am bare.”
A clatter! Something in the attic falls.
A ghost has lifted up his robes and fled.
The loitering shadows move along the walls;
Then silence very slowly lifts his head.
The starling with impatient screech has flown
The chimney and is watching from the tree.
They thought us gone for ever; a mouse alone
Stops in the middle of the floor to see.
Now all you idle things, resume your toil.
Hearth, put your flames on. Sulky kettle, boil.

HAROLD MONRO

Have you ever thought of a tea-pot as *smiling*? Doesn't it seem as if that were exactly the right word — the one for which no other could be substituted with quite the same degree of *rightness*? Has it ever seemed to you that tables and keys and halls and blankets have dispositions and feelings just as human beings have?

I. Pick out the suggestive words and phrases that abound in the poem above. Can you substitute a better word in any case?

II. Take time to go “phrase hunting.” Look for words and expressions that flash pictures into your mind.

List some of the expressions you like best and read them to the class.

III. In describing a deep, quiet wood, one class listed these words that recalled sounds, sights, and feelings:

lonely	dimly lighted halls
still	the rustle of leaves
deep	flecks of sunlight

Then the pupils fitted the words and phrases into the following lines:

Alone and still I stood
In the dimly lighted halls
Of the deep, quiet wood.
Flecks of sunlight
Made designs and patterns
On the leafy carpet.

Express in fitting and effective words that convey feeling as well as facts your ideas on a subject like:

The galloping of horses
Diving into cool, deep water
Coasting downhill on a bicycle
The wild uproar of an excited crowd
The thunderous rush of the night express
The powerful vibrations of huge machines
The color and fragrance of an orchard in bloom

IV. Find words and phrases to help you describe a sight, a sound, a taste, an odor, or the touch of something you especially like or dislike. The following will start you thinking:

Sights. The old bridge has a wrinkled face.
Like liquid gold the wheat field lies.

Sounds. The angry waves are boisterous giants
Laughing and shouting at me.

With sudden shock, the prison clock
Smote on the shivering air.

The motor cars huddle close
With hum and drone.

Odors. The scent of pine trees in the rain . . .
The fragrance of a trim, green village lawn . . .

Touch. The ghostly finger-tips of sleet . . .

V. What experience of your own does this illustration recall? Working with a group, list words and phrases that express your feelings when you are the subject of your mother's solicitous attention. Then combine your words and phrases into a few lines.



PICTURING BY COMPARING

I. Poets do not "just happen upon" descriptive words and effective comparisons. Poets have to labor, as you do, to "twist and twirl" words so that they will produce the desired effects. For instance, Alfred Noyes probably did considerable thinking before he produced the following lines:

The wind was a torrent of darkness among the gusty trees,
The moon was a ghostly galleon tossed upon cloudy seas,
The road was a ribbon of moonlight over the purple moor.

ALFRED NOYES

Would it have been as effective if Mr. Noyes had said that the wind was a *black flood* or the moon was a *white ship*? Why not? Why, for instance, is *galleon* a more descriptive word than *ship*? What comparisons are used?

II. What things are compared in the following poems, which were written by junior-high-school students?

FIRE FANCIES

The flame is a banner;
The log, a great, strong wall;
The wood, a heavy drawbridge
Of a castle doomed to fall.

SNOW

Snow
In the moonlight
Sifts through the air like dust
From a distant star.
The snow casts a spell of soft silence
On the air.
It muffles the sound
Of weary feet
That trudge away
In the night.

JANE BOGIN

THUNDER

Horses' hoofs
Are pounding;
Giant wheels
Are rumbling
On dusty roads.

Somewhere
A drum is booming;
Endless feet
Are tramping —
And it thunders
Here.

JANE LEVEQUE

III. Write a sentence comparing or contrasting two things. Your sentence may be an entire stanza. You may choose one of the following subjects or any other you prefer:

Falling snowflakes — Petals of apple blossoms
 A tiny brook — A thundering stream
 A happy dream — A nightmare
 Falling leaves — Budding trees
 The milky way — A path through the woods
 A lovely old homestead — A modern new home

IV. Choose a subject in which you compare or contrast two things, such as the following:

Night Noises

Day Noises

An owl's mournful hoo-oo	A chorus of birds at dawn
The echoing footsteps of a lone traveller	The tapping of hundreds of shoes on the sidewalk
The distant clang of a train's bell	The scraping and roaring of automobiles starting
The clinking of the milk-man's bottles	The happy babble of a market-place

Express your thoughts in pleasing words, with no attention to rhyme.

V. Use sense-arousing expressions in comparing each of the following subjects with another that is suitable:

A bee	Snow	A brook
Moonlight	Rain	A parade
Kittens at play	Sunrise	A touch-down
Wind in the trees	A waterfall	A fire truck
A singing tea-kettle	Wet streets	A soft pillow

VI. Write a few lines in which you paint a word picture of one of the subjects listed above.

RHYTHM — THE UNDERLYING CURRENT OF ALL WRITING

I. In the following poem notice how we feel the steps of the tired bear as he keeps time to the organ-grinder's tunes:

THE DANCING BEAR

Slowly he turns himself round and round,
Lifting his paws with care,
Twisting his head in a sort of bow
To the people watching there.
His keeper, grinding a wheezy tune,
Jerks at the iron chain
And the dusty, patient bear goes through
His solemn tricks again.
Only his eyes are still and fixed
In wide, bewildered stare,
More like a child's in the woods at night
Than the eyes of a big brown bear.

RACHEL FIELD

Choose a leader to read the poem aloud. If it were set to music, would it be better to use two-four or three-four rhythm? Discuss this with your teacher.

II. Discuss the meaning of the word *rhythm*. Where is rhythm present in nature besides in the rise and fall of waves, in the whisper of wind in the trees, and in the sound of waterfalls? In music, rhythm may be felt by tapping in time to the beat of the melody. Tap time as you hum "Land of Hope and Glory." Notice how the beat changes as you tap time to "Dixie" or to other songs with which you are familiar. The poet puts rhythm or accent into the beat and flow of his lines. Notice that the skilful writer of verse chooses a rhythm that reflects the spirit and feeling of the story he tells.

It may suggest gay, light-hearted dancing, the tramp of marching feet, the majesty of a king's coronation, the gurgling of a brook, the galloping of horses, or various other effects.

III. What mood is suggested by the rhythm in each of the following selections? Why?

The curfew tolls the knell of parting day,
The lowing herd wind slowly o'er the lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.

THOMAS GRAY

SONG FROM *THE MIKADO*

There is beauty in the bellow of the blast,
There is grandeur in the growling of the gale,
There is eloquent outpouring
When the lion is a-roaring
And the tiger is a-lashing of his tail!
Yes, I like to see a tiger
From the Congo or the Niger,
And especially when lashing of his tail!

WILLIAM S. GILBERT

Out of the hills of Habersham,
Down the valleys of Hall,
I hurry amain to reach the plain,
Run the rapid and leap the fall,
Split at the rock and together again,
Accept my bed, or narrow or wide,
And flee from folly on every side
With a lover's pain to attain the plain
Far from the hills of Habersham,
Far from the valleys of Hall.

SIDNEY LANIER

IV. Read in unison selections from some of the following poems. Tell why the rhythm reflects the spirit and the feeling expressed in each.

Chittenden, William Lawrence	"The Ranchman's Ride"
Field, Eugene	"Little Boy Blue"
Longfellow, Henry Wadsworth	"The Day Is Done"
Longfellow, Henry Wadsworth	"The Leap of Roushan Beg"
Peck, Samuel Minturn	"The Grapevine Swing"
Poe, Edgar Allan	"Annabel Lee"
Stevenson, Robert Louis . . .	"The Vagabond"
Tennyson, Alfred, Lord . . .	"The Brook"
Van Dyke, Henry	"America for Me"
Wylie, Elinor	"Velvet Shoes"

V. Can you feel the difference in the rhythm of well-known sea poems, such as John Masefield's "Sea Fever" and Richard Hovey's "The Sea Gipsy"?

Bring to class and read aloud two poems that by their rhythm produce contrasting moods. For example, compare "The Wind," by James Stephens, with "Who Has Seen the Wind?" by Christina Rossetti.

VI. Think of things in the world about you that suggest definite rhythm. List subjects that might have an especial appeal through rhythm, such as "The March of Feet on a Busy Street," "A Ticking Clock," and "Soldiers on Parade." Write a few lines on one of them. Make the rhythm match the feeling and the mood.

VII. Describe everyday events. For instance, write "The Song of the Milliner" (or of the carpenter, the riveter, the farmer — the list could include every occupation). Make the rhythm of your lines suggest the cheerfulness, the mournfulness, the speed, or other qualities of the work.

RHYME — AN ADDITION TO POETRY,
BUT NOT A NECESSITY

One may be a poet without versing and a versifier without poetry.

SIR PHILIP SIDNEY

The stanza below was written by a pupil. Which lines end with the same or with similar sounds and therefore rhyme?

Sing Hey and sing Ho for a life on the sea,	(a)
Where the wind blows loud and the wind blows free,	(a)
Where the torrents seethe with a mighty roar	(b)
And we may sail on for evermore!	(b)

Notice that each two lines rhyme. The first line ends with *sea* and the second line with *free*. The third line ends with *roar* and the fourth line with *evermore*. This is called an a-a-b-b rhyme scheme.

What lines rhyme in the following stanza?

LOCUSTS

The locusts have a rasping call.	(a)
They saw the air with sound —	(b)
The drowsy summer minutes fall	(a)
In tatters to the ground.	(b)

REBECCA McCANN

This is called an a-b-a-b rhyme scheme.

What other rhyme schemes can you discover in various four-line stanzas? You can use letters (as above) to indicate which lines rhyme. For instance, if the second and fourth lines rhyme but the first and third lines do not rhyme, your letters should read a-b-c-b.

I. Find rhyming words for each word in the list below. Avoid worn-out rhymes, such as *day, play, gay, May*.

- | | | | |
|---------|-----------|----------|----------|
| 1. sky | 3. star | 5. free | 7. shore |
| 2. tune | 4. listen | 6. light | 8. swing |

If you are particularly interested in verse writing, you may wish to make your own rhyming dictionary. Or consult *Walker's Rhyming Dictionary* in the library.

II. Read aloud the following lines, supplying phrases with rhyming words to fill the blanks:

- Perched on a limb, high in the sky,
Sits an old owl, _____
- The sunlight is glinting through the trees,
The rustling of brush suggests _____
- In playful breezes, fresh and swift,
The water lilies _____
- On the top of the hill in a little gray house
Lives a little old lady _____

III. Supply rhyming lines to go with selected first lines, such as those given below. Perhaps you can make a complete stanza.

- Captain Kidd was a pirate bold . . .
- When the sun is down and all is still . . .
- Where the thistle lifts a purple crown . . .
- A little flock of clouds go down to rest . . .
- When snowflakes fill the frosty air . . .

Appoint a committee to select the best efforts and display them on the bulletin board or in some other way.

IV. Write a verse in which you tell about some mistaken idea you held as a young child. These names may suggest ideas:

Firemen	Gipsies	The minister	A conductor
Soldiers	Policemen	Santa Claus	The school principal

SUGGESTIONS FOR VERSE WRITING

Whatever means most to you is your best material for poetic expression.

I. As you practise writing poetry, you will discover many subjects. Those below are merely suggestive. Write a poem on one of the subjects mentioned or on any other that you prefer.

1. Among the most popular poems are those about animals, birds, flowers, trees, the seasons, sunrise, sunset, the moon, stars, and other beauties of nature. Remember that to be worth while such poems must be sincere. Try to make them appeal to the reader's sight and hearing and even to his smell and taste, if that is possible.
2. Read various poems about one subject and write on some theme suggested by them. For instance, tell the further adventures of the young man who saw for a moment the blue eyes of the king's daughter looking at him from a pool.
3. Write poems for special occasions, such as Christmas, Saint Valentine's Day, Thanksgiving, or other holidays.
4. There are always ideas for verse connected with your school and its activities. Pep songs, marching songs, or verses advertising school projects are always welcome, if they are effective.
5. You will enjoy writing humorous verse, such as that in *Alice's Adventures in Wonderland*, by Lewis Carroll. If you make a collection of amusing verse, you can present it to a class of younger children, to their infinite delight.
6. Describe persons or places that have especially impressed you. Make use of effective comparisons.

Before you hand in your poem, ask yourself the following questions about it:

1. Have I made my subject seem real?
2. What definite pictures have I painted?
3. What effective words have I used?
4. Have I made my work attractive to readers by paying attention to details of spelling, punctuation, and penmanship?

You will find the following suggestions helpful in writing verse. As you gain skill, make up your own guides for verse writing.

Guides for Verse Writing

1. Choose a subject that really means something to you and in which you are interested.
2. Limit your subject by picking out a single impression. For instance, instead of describing flowers in general or rain or springtime, choose and develop one phase of the subject, as "The Tulips in My Garden," "An April Shower," or "The First Robin."
3. Write your ideas in prose. Jot them down as they occur to you. Later, you can give your attention to polishing your work.
4. Secure rhythm within the lines by changing, adding, or removing words and expressions. One device for testing the rhythm of your lines is to tap time as you read them aloud. If you wish, you may work for rhyme, but never sacrifice thought to achieve it.

When your verse is written, you or another member of the class may wish to illustrate it.

Verse written by the class should be read aloud. The best examples may be included in the school paper.

II. Discuss these questions in class:

1. Which are more necessary for poetry — clear pictures of accurate observations, rhythm, or rhyme? Explain. Is it desirable to work for all of these? Why?
2. Why do you suppose beginners so frequently exaggerate the importance of rhyme?

OTHER INTERESTING THINGS TO DO

I. Make your own Ballad Catalogue of Lovely Things, modelled after the one written by Richard LeGallienne. Illustrate your list, or catalogue, with pen or crayon sketches. You may also wish to print other verses you write and illustrate them with figures or designs.

II. Draw waves representing the rhythm of certain lines that have a pronounced beat.

Observe the pictured rhythm of these stanzas, which were written by a pupil:

THE GOLDEN LIMITED

All board! dong! choo!

a- ding- choo-

chug, puff, slips way.

A a it a-

Down track fades view

the it from

mid rays part- day.

A- the of ing

Far way whis- sounds,
 a- the tle
 smoke fades ros- sky;
 The in the y
 Gain- speed, curve rounds —
 ing the it
 ten- fly- just by!
 My inch er went

Observe that the rhythm is not perfectly regular. Poetry is not machine-like.

III. Write humorous limericks, like the one below:

We know an old man who is proud
 Of his voice, which is always so loud
 That the neighbors complain,
 For they think him insane.
 When he whispers, he gathers a crowd.

IV. Select a paragraph of descriptive prose. Rewrite it as rhymed or unrhymed verse.

V. Arrange displays of pictures or photographs that emphasize color or action. Write in pleasing rhythm a story suggested by one of the pictures.

VI. Write in prose or in poetry a composition in which you try to create a mood of gaiety, sadness, disappointment, or fear. The titles below will suggest ideas:

Alone
 Fido's Funeral
 Unjust Punishment

When I Won the Prize
 My Experience with Fire
 My Greatest Disappointment

VII. Write a brief account of an exciting incident that might have occurred at some place like one of these:

A lonely road	A deserted shack
A vine-covered cottage	An old covered bridge

VIII. Play this rhyming game: One pupil dictates a word; the class is given three minutes to write down words that rhyme with the one dictated. Each rhyming word counts one point. The player who scores the most points wins.

IX. Take turns dictating a line from a well-known poem, like "I think that I shall never see." Each member of the group may add another line that rhymes, according to his individual fancy.

X. Before writing verses suggested by one or more of the following, select the important details which you wish to emphasize. Make lists of sense-arousing expressions.

Subjects for Verse

Adrift	Shadows	Summer Shower
Lights	Day-dreams	Barefoot Days

First Lines for Verse

When drum-beats sound and banners wave . . .

A silver ship in the broad, blue sky . . .

I know a rambling, forsaken old house . . .

XI. Write a paragraph in which you use details that build up for the reader a sensory effect of great heat, intense cold, overpowering weariness, or pleasant drowsiness.

XII. Describe in prose or in poetry a person, a place, or a thing you have seen today. Make use of at least one comparison.

USING THE LIBRARY

The following collections of verse were made especially for boys and girls :

- | | |
|---|--|
| Austin, Mary | <i>The Children Sing in the Far West</i> |
| Baker, E. K. | <i>The Children's Third Book of Poetry</i> |
| Barrows, Marjorie | <i>One Hundred Best Poems for Boys and Girls</i> |
| De la Mare, Walter | <i>Come Hither</i> |
| Field, Rachel L. | <i>Taxis and Toadstools</i> |
| Herzberg, Max J. | <i>Off to Arcady</i> |
| Huber, M. B., Bruner, H. B., and Curry, C. M. . . | <i>The Poetry Book — 8</i> |
| Millay, Edna St. Vincent . . | <i>Poems Selected for Young People</i> |
| Stevenson, Burton E. . . . | <i>The Home Book of Verse for Young Folks</i> |
| Teasdale, Sara | <i>Rainbow Gold</i> |
| Turner, Nancy Byrd, and Merwin, Decie | <i>Magpie Lane</i> |
| Untermeyer, Louis | <i>This Singing World</i> |
| Wiggin, Kate Douglas, and Smith, N. A. | <i>Golden Numbers</i> |

You will enjoy particularly the books of verse named below, for they were written by girls of about your age :

- | | |
|---------------------------|---|
| Conkling, Hilda | <i>Shoes of the Wind</i> |
| Crane, Nathalia | <i>The Janitor's Boy, and Other Poems</i> |

UNIT XII. GRAMMAR FOR REVIEW

PART I. THE SENTENCE

A **sentence** is a group of words that expresses a complete thought.

A **declarative sentence** makes a statement, gives a command, or makes a request. It is followed by a **period (.)**.

Tom caught a squirrel.
Feed the squirrel some nuts.
Please let me do it.

An **interrogative sentence** asks a question. It is always followed by a **question mark (?)**.

Did the squirrel bite you?

Whenever we make a statement, ask a question, or give a command with much earnestness, joy, surprise, or anger, the sentence becomes an **exclamatory sentence**. Either a word or a sentence that makes an exclamation is followed by an **exclamation point (!)**.

Ouch! What sharp teeth it has!

I. With what mark should each of these sentences end?

1. The new cars came out a week ago
2. Have you seen them
3. I went to the auto show yesterday
4. It was very interesting
5. Mother wants a red car
6. Have you a favorite color
7. Please tell me what it is

8. Answer me
9. Oh, that color is too bright
10. Do you like stream-line cars
11. Some people don't like them
12. Father ordered a stream-line model
13. May I show you its picture
14. How beautiful it is
15. I'm glad you like it
16. Really, you have the best taste
17. Do you want to take a ride in it
18. Father promised to let me drive it
19. Mother doesn't want me to drive
20. Mother, please let me drive

Every sentence has two parts, a **subject** and a **predicate**.

The **subject** of a sentence names the person, place, or thing about which something is said. It may be one word or one word with its modifiers.

The little *boys* ran from the dog. (Simple subject)

The noisy boys ran after the cat. (Complete subject)

That cat in our yard is Evelyn's. (Complete subject)

II. Copy the following sentences and underline each complete subject once and each simple subject twice:

1. Men like to fish.
2. Many office workers go camping in the summer.
3. Have you ever gone on a camping trip?
4. Father would rather fish than eat.
5. Fishermen sometimes stay out all day.
6. The reason for this is simple.
7. The hard-to-catch fish are biting.
8. Many people fish for a living.
9. Do you know any professional fishermen?
10. Crisp fried fish is a dish for a king.

The **predicate** of a sentence tells or asks something about the subject. It may be a verb or a verb with the words that modify it and complete its meaning.

Vera *dances* very gracefully. (Simple predicate)

Vera *was dancing on the porch*. (Complete predicate)

Vera *won the prize for dancing*. (Complete predicate)

III. Copy the following sentences. Underline each complete predicate once and each simple predicate twice.

1. My uncle owns a farm.
2. I visited my cousin last vacation.
3. My uncle has some very pretty horses.
4. Last summer I played with the colts.
5. How they could run!
6. One was little and fat.
7. It has always been very frisky.
8. What does your uncle raise on his farm?
9. He has been raising corn, wheat, and oats for years.
10. Do your cousins attend the country school?

A **compound subject** consists of two or more subjects joined by such words as *and* and *or*.

Jane and Marjorie are going.

Jane or Marjorie is going.

Jane or her sisters are going.

A compound subject with the conjunction *and* needs a plural verb. A compound subject with the conjunction *or* needs a plural verb only if the nearest member of the subject is plural.

IV. Choose the correct verbs from the parentheses as you read the following sentences aloud:

1. The rainbow and the sun (was, were) used in primitive designs.

2. The fish and the butterfly also (was, were) frequently used.
3. Mary, Jane, and Tom (is, are) admiring the rugs made by the Indians.
4. Where (is, are) those rugs and blankets?
5. (Have, Has) you or Jane seen them?
6. John or Harry (has, have) gone to the office for them.
7. Two blankets and three rugs (is, are) too heavy for one boy to carry.
8. Both John and Harry (go, goes) on many errands for us.
9. The class and our visitors (expects, expect) the boys to hurry.
10. The pottery, the baskets, and the needlework (is, are) displayed on the table in the hall.

A **compound predicate** consists of two or more verbs joined by such words as *and* and *or*.

Mary draws and paints.

V. Combine each of the following pairs or trios of sentences into one sentence which has a compound predicate:

1. After the banquet we sang. We danced after the banquet.
2. My oldest brother Harvey slipped on the waxed floor. He fell.
3. My little brother screamed when he saw the accident. He cried with fright.
4. Harvey grinned sheepishly. He arose slowly.
5. The baby cried. The baby laughed at the same time.
6. Harvey frequently romps with the baby. Harvey plays with the baby.
7. Sometimes Harvey runs from the baby. Sometimes Harvey hides from the baby.

8. Then the baby hunts. The baby peers. The baby peeks until he finds Harvey.

9. How they laugh! How they shout!

Both subject and predicate may be compound.

Compound Subject

Compound Predicate

Fred and Bill

swim and dive.

Happy girls and boys

sang and played together.

VI. Which of the following sentences have compound subjects? compound predicates? Which has a compound subject and a compound predicate?

1. John and Henry organized our room for sports activities.
2. They selected and placed the various members of the teams.
3. Charles or Thomas will be the captain of the basketball team.
4. They practise or play almost every day.
5. Ned and Carl coach or play on the baseball team.

VII. By the use of compound subjects and predicates, combine each of the following sentence groups into a single sentence. Change verb forms where necessary.

1. Our boys run well. Our boys pass equally well.
2. We hope to win our first game. We expect to win our first game.
3. Basketball is played in the gymnasium. Volleyball is played in the gymnasium.
4. John pitches on the baseball team. John catches on the baseball team.
5. Carl usually strikes out. Sometimes Carl flies out.
6. Sometimes John outlines the plays for football. Sometimes John writes the plays for football. Sometimes Henry outlines the plays for football. Sometimes Henry writes the plays for football.

7. We plan every new play. We practise every new play.
8. Basketball takes a great deal of practice. Football takes a great deal of practice.

The **object** of the verb is a word or a group of words that names the person, place, or thing that the subject acts on.

Roger found *a quarter*.
The bird built *a nest*.

The object of the verb may be **compound**.

Boys collect *stamps and coins*.

VIII. All the verbs in the following sentences have objects. Name the object of each verb. Which of the objects are compound?

1. Does France have a king?
2. No, the last French king lost his life more than a century ago.
3. Does France have a parliament or a congress?
4. Last year my uncle attended a session of the French parliament.
5. Does your uncle understand French?
6. He can speak French or German like a native.
7. Does your uncle write his novels in French?
8. No, Uncle John always writes his novels and plays in English.

A **predicate adjective** is an adjective used to complete a linking verb (*am, is, are, was, were, seem, etc.*). A predicate adjective always describes the subject.

<i>Subject</i>	<i>Linking Verb</i>	<i>Predicate Adjective</i>
Summer days	are	long.
The ice	seems	solid.

IX. Copy the following sentences and fill the blanks with adjectives that describe the subjects. Use sense-appealing words, thus: "The bagpipes sounded *shrill*."

1. The houses were ____.
2. Many people seem ____.
3. Some pupils are ____.
4. The rose smells ____.
5. John may be ____.
6. Have you ever been ____?
7. Did the pie taste ____?
8. The apple blossoms are ____.
9. Our football team is ____.
10. If your watch is wrong, we shall be ____.

A **predicate nominative** is a noun or a pronoun used to complete a linking verb. The predicate nominative is always another name for the subject and is used to name the subject in a different way.

<i>Subject</i>	<i>Linking Verb</i>	<i>Predicate Nominative</i>
That dog	is	a terrier.
The soldiers	were	Italians.

X. Copy the following sentences and complete them by filling each blank with a noun or a pronoun that means the same as the subject:

1. Sir Francis Drake was ____.
2. Was Sir Walter Raleigh a ____?
3. Was Queen Elizabeth ____?
4. The Hudson's Bay Company was ____.
5. Was the Hudson's Bay Company the only ____?
6. The East India Company was ____.
7. Spain and England were ____.
8. Champlain was ____.
9. John Cabot and Christopher Columbus were ____.

Any of the principal elements of a sentence — subject, verb, object (or predicate adjective or predicate nominative) — may have modifiers. A **modifier**, as the name implies, changes the meaning of the word to which it is attached.

Modifiers of nouns and pronouns are called **adjective modifiers**, while modifiers of verbs, adjectives, and other adverbs are called **adverb modifiers**.

A modifier may be a *word* (or two or more words), a *phrase*, or a *clause*.

It was *a dark night*. (Adjective modifiers)

The lights *in the street* were out. (Adjective phrase)

The noise *that I heard* was the wind. (Adjective clause)

It was *too windy* for comfort. (Adverb modifier)

Because he was crippled, he rode *in a carriage*.

(Adverb clause and adverb phrase)

A **phrase** is a group of related words without a subject and a predicate that is used as a single part of speech.

XI. Rewrite the following sentences, changing the italicized word modifiers to phrase modifiers. In each case decide whether or not the sentence has been improved.

1. *Body* warmth depends on the food that we eat.
2. *Irregular* eating is a bad habit.
3. *German* children have five meals a day.
4. Their *health* standard is high.
5. A *thirteen-year-old* child needs one-fourth of a pound of meat a day.
6. Foods rich in protein are *muscle* builders.
7. An ordinary *candy* bar contains about five tablespoonfuls of sugar.
8. The daily *sugar* amount should not exceed eight tablespoonfuls.

XII. Rewrite the following sentences, changing the italicized phrase modifiers to word modifiers. In each case decide whether or not the sentence has been improved.

1. My grandfather was a man *of courage*.
2. The counsels *of wisdom* given by his father guided him.
3. He exercised *with determination* in order to develop his body.
4. His experiences *on a ranch* toughened his constitution.
5. He had taken lessons *in boxing*.
6. When he could not *with honor* avoid trouble, he would fight.
7. All his life he fought *with energy* for his ideals.

A **clause** is a part of a sentence that contains a subject and a predicate.

XIII. Rewrite each of the following sentences, changing the italicized clause modifier to a word modifier. In each case tell whether or not the sentence has been improved.

1. The bear *that had been tamed* danced to the music.
2. The children *who were watching* threw candy to the bear.
3. The owner, *who was a gipsy*, played the hand organ.
4. The music, *which was very loud*, soon attracted a large audience.
5. Some of the people *who were amused* threw coins.
6. A dog *that was too friendly* came close to the bear.
7. The bear, *which resented this*, cuffed the dog.
8. The bear jerked loose from his master, *who was very much excited*.
9. The dog, *which was scared*, ran yelping down the street.
10. The master captured the bear, and the dance, *which had been interrupted*, was continued.

A **simple sentence** is a sentence that contains only one subject and one predicate, although either or both may be compound.

The dog barked. Rob and I tripped and fell.

A **complex sentence** is one that contains a principal clause and one or more subordinate clauses.

(Subordinate clause)

The book *which I lost* was a new one.

(Subordinate clause)

(Subordinate clause)

The boy *whom you saw* found it *as he came to school*.

XIV. Which of the following sentences are simple? Which are complex?

1. Charles and Henry gave reports about the Olympic games.
2. The magazine which they read described the event in much detail.
3. When the final test came, the best-trained athlete usually won.
4. The runners of Japan and America displayed both training and skill.
5. One event which was very sensational was the high jump.
6. The swimming and diving events were watched daily by large crowds.
7. A flaming torch, which was carried a long distance by an Athenian youth, was the signal for the opening of the Olympics.
8. When the contestants entered the arena, great shouts arose from the spectators.
9. The uniform which each athlete wore was representative of his own country.
10. Motion pictures which were taken of the various events were shown in many theatres.

Subordinate clauses may be *adjective clauses*, *adverb clauses*, or *noun clauses*.

Adjective clauses are usually joined to the principal clauses by the relative pronouns *who* (*whose*, *whom*), *which*, and *that*. They modify nouns or pronouns.

Adverb clauses are joined to the principal clauses by subordinate conjunctions such as *although*, *as*, *if*, *because*, *after*, and *where*. They do the work of adverbs.

In the following sentences the principal clauses are printed in bold-faced type, and the subordinate clauses are italicized.

Mark Twain wrote stories *that made everybody laugh.*
The stamp collection *which John owned* **was very valuable.**
We left camp *after the rain had stopped.*

In the first two sentences above, the subordinate clauses are *adjective clauses*. In the third sentence the subordinate clause is an *adverb clause*.

An adverb subordinate clause may occupy various positions in a sentence. We can get variety and emphasis by changing the position of the clause.

Arthur, *although he was the youngest*, **stood at the head of his class.**

Although Arthur was the youngest, **he stood at the head of his class.**

Arthur stood at the head of his class, *although he was the youngest.*

XV. Select from the sentences below those containing adverb clauses. Rewrite each of these sentences, changing the position of the clause. In each case decide whether or not you have improved the sentence.

1. The nest which the oriole builds is a graceful cradle.
2. When it is finished, it looks like a pouch.

3. The nest is skilfully woven of almost any material which the oriole can find.
4. As Mary and Jane were walking through the woods one winter day, they saw an oriole's nest which had been built the previous spring.
5. Although months had passed since the little cradle had been woven, it was still swaying in the breeze.
6. The orioles and the vireos are the only birds in North America that make hanging nests.
7. The cow-bird, which is a native of North America, has one trait in common with the cuckoo of Europe.
8. When spring comes, neither of these birds builds a nest.
9. The cow-bird lays its eggs in a nest which has been built by a smaller bird.
10. When the cow-bird eggs hatch, the cow-bird fledglings push the smaller fledglings from their own home.
11. The foster mother goes on feeding the intruders until they are old enough to forage for themselves.

XVI. Write ten sentences in which the adverb clause may be shifted without changing the meaning of the sentence.

When a subordinate clause is used as a *subject*, an *object*, or a *predicate nominative*, it is called a **noun clause**. Noun clauses are introduced by words like *that*, *what*, *who*, *which*, *when*, *where*, *how*, etc.

That we are going to Italy is true. (Subject)

Kenneth believed *what you told him*. (Object)

My belief is *that it will rain*. (Predicate nominative)

XVII. Tell which of the noun clauses in the following sentences are used as subjects, which as predicate nominatives, and which as objects:

1. We saw that the sun was only an hour high.
2. All of us were asking what we could do to help.

3. This was what I had been expecting for a long time.
4. We knew that the tires were old.
5. That we should be stranded on the mountain was not a part of our plans.
6. That we should have to stay there all night seemed certain.
7. We all realized how cold it would be.
8. Of course, we knew that we could build a fire at this place.
9. We decided that we would walk home.
10. That we should be overtaken by a lumber truck was beyond our expectations.

A **compound sentence** is one that contains two or more principal clauses joined by conjunctions like *and*, *but*, and *or*.

The dog barked, *and* the boy ran.

The boy ran, *but* he was not frightened.

Was the dog angry, *or* was he playful?

XVIII. Make into a compound sentence each pair of sentences that can be combined. Label the connective and the two subjects and the two predicates. If a pair cannot be combined, tell why not.

1. We visited the beaver dam. Fred is my brother.
2. The beaver dam loomed silent and deserted. We looked in vain for the master builder.
3. He usually appeared about dusk. He sometimes started his work earlier.
4. There were many fresh cuts on the trees. These evidences of his presence could not be overlooked.
5. Had he left his home? Had he heard us coming?
6. We waited silently. Soon we heard a faint sound.
7. Were we deceived? Was it really he?
8. A loud splash broke the silence. We knew that the beaver was at home.

9. The sun sank behind the hills. The day was almost gone.
10. We waited yet another hour. He did not appear.
11. Was it our fancy? Was he hiding from uninvited guests?
12. We left the beaver dam. I have a pet rabbit.
13. My rabbit is quite tame. John owns two small turtles.

PART II. THE PARTS OF SPEECH

A **noun** is a word that names a person, a place, or a thing.

Persons — doctor, friend, patriot, Stephen Leacock

Places — street, country, Regina, Manitoba

Things — shovel, lantern, imagination, "Evangeline"

Groups of persons or things — flock, crowd, House of Lords

A **common noun** is a word that names one or more of a class of persons, places, or things.

singer

city

chairs

A **proper noun** is a word that names a particular person, place, or thing. A proper noun always begins with a capital letter.

St. Lawrence River Captain Vancouver

Little Women House of Commons

Granville Street The British North America Act

A noun in the **singular number** names only one thing, and a noun in the **plural number** names more than one thing.

The plurals of nouns are formed as follows:

(a) Most nouns form the plural by adding *s* or *es* to the singular.

boy, boys

box, boxes

(b) Some nouns ending in *f* or *fe* form the plural by changing the *f* or *fe* to *ve* and adding *s* to the singular.

half, halves knife, knives

(c) Nouns ending in *y* preceded by a consonant change *y* to *i* and add *es* to the singular.

lady, ladies lily, lilies

(d) A few nouns form the plural by changing a vowel or vowels.

man, men foot, feet

(e) Some nouns have only a plural form.

scissors trousers tongs

(f) Some nouns have a plural form but a singular meaning. They take singular verbs.

news mathematics

(g) Some nouns are the same in both singular and plural.

sheep deer

(h) Compound nouns form plurals in different ways.

vice-president, vice-presidents
sister-in-law, sisters-in-law

I. Write a list of twenty nouns that might be the subjects of articles in volume N-O of an encyclopedia. Include five proper nouns.

II. Write ten nouns beginning with *a* that form their plurals by adding *s*. Write ten nouns beginning with *b* or *c* that form their plurals by adding *es*.

III. Write five nouns that form their plurals by changing *f* or *fe* to *ve* and adding *s*.

IV. Write ten nouns that form their plurals by changing *y* to *i* and adding *es*.

V. Write as many nouns as you can to illustrate the rules for forming plurals under (*d*), (*e*), (*f*), (*g*), and (*h*), page 395.

VI. Write the plural of each of the following words :

pen	foot	ox	battle-axe
shoe	loaf	calf	hanger-on
thief	self	cup	policeman
navy	pony	penny	tenderfoot
army	deer	woman	typewriter
news	match	shelf	handkerchief
coat	life	party	forget-me-not
city	tooth	cherry	brother-in-law
sheep	wharf	family	lily of the valley
reply	chair	picture	commander-in-chief
goose	cracker	discovery	board of education

A noun shows possession by the use of an apostrophe.

(a) The **possessive singular** is formed by adding an apostrophe and *s* (*'s*) to the singular form of the noun.

Singular

Tom
child
Dickens

Possessive Singular

Tom's kite
child's book
Dickens's stories

(b) The **possessive plural** is formed by adding *'s* to a plural that does not end in *s* and an apostrophe to a plural that ends in *s*.

Plural

women
children
monkeys
captains

Possessive Plural

women's dresses
children's toys
monkeys' tails
captains' orders

VII. Write the possessive form of each of the following nouns :

man	cats	dog	friend
men	geese	boy	helper
girl	birds	son	driver
Mabel	woman	father	worker
ladies	child	sheep	sister
Charles	horses	brother	enemies
firemen	Indian	elephants	daughter

A **pronoun** is a word used in place of a noun. It stands for a noun or refers to a noun. In the following sentence, the pronoun *he* refers to *Ted*.

Ted is our electrician. *He* wired our puppet stage.

The **antecedent** of a pronoun is the word to which it refers.

The *boy* explained how *he* made the dive.

The *girls* do not think *they* will swim today.

Mabel, *you* may play the part of the mother.

This *tree* sheds *its* leaves in October.

A pronoun must agree with its antecedent in person, gender, and number.

Antecedent *Pronoun*

boy	he	(Third person singular, masculine)
girls	they	(Third person plural, feminine)
Mabel	you	(Second person singular, feminine)
tree	its	(Third person singular, neuter)

The pronoun *you* is used in both the singular and the plural number, but it always takes a plural verb.

Girls, are *you* going to the circus?

Paul, are *you* going, too?

A **personal pronoun** shows by its *form* whether it refers to the person speaking, the person spoken to, or the person or thing spoken of. The pronouns referring to the person speaking (called the *first person*) are *I, my, mine, me, we, our, ours, us*; those referring to the person spoken to (the *second person*) are *you, your, yours*; those referring to the person or thing spoken of (the *third person*) are *he, his, him, she, her, hers, it, its, they, their, theirs, them*.

Shall *I* play the part of the king? (First person)

You may be a knight. (Second person)

He rides away with the crusaders. (Third person)

Pronouns in the **masculine gender** refer to males, those in the **feminine gender** refer to females, and those in the **neuter gender** refer to things. The pronouns in the masculine gender in the third person singular are *he, his, him*; in the feminine gender, *she, her, hers*; in the neuter gender, *it, its*.

VIII. Copy the sentences below, supplying a pronoun that agrees with its antecedent, which is italicized. Remember that if the antecedent of the pronoun is singular, the pronoun must be singular. If the antecedent is plural, the pronoun standing for it must also be plural.

1. Both *John and Harry* gave ____ book reports.
2. There wasn't time for *either Bob or Ned* to give ____.
3. If *anyone* wants to, ____ may ride with me.
4. *Every member* of our troop has passed ____ test.
5. *Jane and Mary* are both going to wear ____ new party dresses.
6. *Neither Sue nor Betty* would say what ____ was going to wear.
7. *The driver* was hurt. ____ had ignored a red light.

8. We call *our dog* General Chang. ____ has brown silky hair.
9. Fred asked *Mary and Jane* to bring ____ bicycles.
10. *Everyone* may take ____ place in line.

A relative pronoun joins a subordinate clause to the noun or pronoun that it modifies in the principal clause.

Who (*whom*, *whose*), *which*, and *that* are relative pronouns when they join modifying clauses to the words for which they themselves stand.

All girls *who* are going should be prompt.

The boys *whom* you asked are pleased.

The prize goes to the person *whose* answers are funniest.

The play *which* we gave was "Rip Van Winkle."

We won the game *that* we played yesterday.

IX. Combine the following pairs of sentences by reducing one sentence to a relative clause. Underline the relative pronoun twice, and the antecedent once.

1. You have a book. It is mine.
2. A boy is sitting behind you. He is new in our school.
3. I saw the new car. Mr. Jones bought it yesterday.
4. We played a new game. John taught it to us.
5. My aunt is coming tomorrow. She lives in California.
6. Our new neighbor is Mr. Lathrup. He is a salesman.
7. My favorite holiday is coming soon. It is Christmas.
8. My friend is a very clever person. She is a typist.

Who (*whom*, *whose*), *which*, and *what* may be used as interrogative pronouns to ask questions.

Who is speaking?

What is he saying?

Which is my seat?

I wonder *who* it can be.

X. Write ten questions, using *who*, *whom*, *whose*, *what*, and *which* as interrogative pronouns. See how many of these questions you can change to indirect questions after such verbs as *ask*, *see*, and *know*.

EXAMPLE. *Who* is coming? (Direct question)
He asked *who* was coming. (Indirect question)

A pronoun is in the **nominative**, **possessive**, or **objective case**, depending on its use in the sentence.

Subjects of verbs and *predicate nominatives* are in the **nominative case**.

She is my sister. (Subject of verb)

It is *he*. (Predicate nominative)

Objects of verbs, *objects of prepositions*, and *indirect objects* are in the **objective case**.

I want *her* for a partner. (Object of verb)

Play the piano for *me*. (Object of preposition)

Give *me* the music. (Indirect object)

XI. Number a paper from 1 to 10. After each number write all the pronouns that could be used correctly in the blank of the corresponding sentence.

1. If you go with John and _____, who will do the chores?
2. Harry and _____ can take care of them.
3. John and _____ will appreciate that.
4. That was our neighbor. Did you think it was _____?
5. Will you please stand behind Mary and _____?
6. The teachers and _____ are going on a picnic.
7. When Henry and _____ return, they will tell us the plan.
8. As we go home, we can tell _____.
9. If it were _____, I should keep it a secret.
10. It may not have been _____.

Pronouns denoting ownership are in the possessive case. Such pronouns do not have an apostrophe.

These are *my* books.

Whose pencil is this?

His lesson was well prepared.

Its pages were open.

XII. Copy the following sentences, using apostrophes when needed :

1. A little busybody wren built its nest in a hole in a tree.
2. Two robins built theirs just above.
3. One day our cat was unusually hungry. "Its time I had my supper," it mewed. "Theres a real good supper in this tree."
4. As the cat began to climb, the little wren scolded, "Go back, you housebreaker! This tree is ours."
5. But the cat continued to climb, thinking only of its supper.
6. Then the robins sputtered, "Why do you come into our house uninvited? We have never gone into yours that way."
7. The cat began to purr, "Its just a little neighborly call."
8. "We dont want to be neighborly with you or yours," explained the robins. "You stay in your place, and we'll stay in ours."
9. But the little wren was tired of arguing. "Its time to use other methods," she thought.
10. So she flew at the cat and pecked at its eyes until the cat fled, forgetting about its hunger.

Mine, ours, yours, hers, theirs, and sometimes *his* are possessive pronouns, standing for both the possessor and the thing possessed.

XIII. Write a nonsense paragraph about Fred Fearless and Bill Bully, or similar characters, weaving in as many possessive pronouns as possible.

An **adjective** is a word used to modify a noun or a pronoun. It usually answers one of these questions: *What kind? Which? How many?*

Old books often appear *quaint* to us.

Put *this* book on *the* desk.

There are *twenty* paragraphs in your chapter.

XIV. Make an interesting story of the following sentences by supplying appropriate adjectives:

1. Boys lived in city of Seville.
2. They were orphans.
3. Sometimes they had to sleep in doorway or courtyard.
4. They earned food by dancing dances at fairs.
5. Sometimes they sang songs in voice.
6. Day they had business.
7. Not even coin had they earned to pay for bread.
8. With faces they slowly walked past store.
9. Storekeeper gave boys bread to take home.

Proper adjectives are derived from proper nouns. All proper adjectives should be capitalized.

In our *English* class we studied a *French* story which had been translated.

Adjectives may be compared. Most describing adjectives have three degrees of **comparison** — *positive*, *comparative*, and *superlative*.

Most adjectives add *er* to form the comparative degree and *est* to form the superlative degree. Some of the longer adjectives, however, prefix *more* to form the comparative degree and *most* to form the superlative degree.

Harry has a *large* apple. (Positive)

My apple is *larger* than his. (Comparative)

Mary has the *largest* apple of the three. (Superlative)

This picture is *beautiful*. (Positive)

That picture is *more beautiful* than this. (Comparative)

Anne's picture is the *most beautiful* of all. (Superlative)

A **verb** is a word that expresses action or makes a statement. It may consist of one word or of several words (a **verb phrase**).

John *plays* ball.

Will you call for me?

Kate *is* here.

I could have come earlier.

The sun *has risen*.

Do not wait for me.

Some verbs are complete in themselves (**intransitive verbs**), some carry the action over to objects (**transitive verbs**), and others require predicate nominatives or predicate adjectives to complete their meaning (**linking verbs**).

The wind *whistled*.

(Intransitive verb)

Mary *read* the book.

(Transitive verb)

John *is* my brother.

(Linking verb)

A verb that shows its subject as acting upon its object is in the **active voice**. A verb that expresses action done to its subject is in the **passive voice**.

Bill *struck* a match.

(Active voice)

A match *was struck* by Bill.

(Passive voice)

Fire *destroyed* the house.

(Active voice)

The house *was destroyed* by fire.

(Passive voice)

A **singular verb** is used with a singular subject. However, with the subject *you*, whether singular or plural, a plural verb is always used.

I *play* the piano.

Marie *plays* and *sings*.

Were you at the concert last night?

A **plural verb** is used with a plural subject.

Many men *have tried* to climb Mt. Ararat.

You two girls *are invited* to the party.

The **tense** of a verb is the form used to show present, past, or future *time*.

<i>Present</i>	<i>Past</i>	<i>Future</i>
He <i>calls</i> .	He <i>called</i> .	He <i>will call</i> .
They <i>begin</i> .	They <i>began</i> .	They <i>will begin</i> .

Regular verbs indicate past time by adding *d* or *ed* to the first person present; as, *talk, talked; like, liked; believe, believed*.

Irregular verbs form their past tenses in different ways, as is shown by the following common irregular verbs:

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>	<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
am	was	been	lead	led	led
become	became	become	leave	left	left
begin	began	begun	let	let	let
break	broke	broken	lie	lay	lain
bring	brought	brought	lose	lost	lost
burst	burst	burst	ring	rang	rung
catch	caught	caught	rise	rose	risen
choose	chose	chosen	run	ran	run
come	came	come	say	said	said
do	did	done	see	saw	seen
draw	drew	drawn	set	set	set
drink	drank	drunk	sing	sang	sung
drive	drove	driven	sit	sat	sat
eat	ate	eaten	speak	spoke	spoken
fly	flew	flown	steal	stole	stolen
freeze	froze	frozen	swim	swam	swum
get	got	got	take	took	taken
give	gave	given	teach	taught	taught
go	went	gone	think	thought	thought
grow	grew	grown	throw	threw	thrown
know	knew	known	wear	wore	worn
lay	laid	laid	write	wrote	written

XV. What are the principal parts of *pay*? Look up *stay* in your dictionary.

A **participle** is a form of the verb used as an adjective. It modifies a noun or a pronoun.

The tea-kettle, *singing* merrily, pleased the old lady greatly. (Present participle)

The flag, *hung* from the window, caught the eye of the passers-by. (Past participle)

An **adverb** is a word that modifies a verb, an adjective, or another adverb. All modifiers except those of nouns and pronouns are adverbs.

We are going *soon*. (*Soon* modifies the verb *are going*.)

The book was *exceedingly* interesting.

(*Exceedingly* modifies the adjective *interesting*.)

We are going *very* soon. (*Very* modifies the adverb *soon*.)

XVI. Fit some of the following adverbs into the story below :

by	indeed	swiftly	presently
very	slowly	gruffly	extremely
soon	nearly	quietly	cunningly
gaily	shrilly	noisily	obligingly

1. In bygone days there was an old locust who lived in a crooked old elm.
2. One fine morning as he was crawling along the bare branches, he began to sing.
3. He was happy.
4. A sly coyote passed and heard the locust chirping.
5. "You are a fine musician," called the gray coyote as he smiled.
6. "I can teach you this tune," volunteered the locust.
7. It was a queer lesson.
8. The locust piped, and the coyote sang.

9. The sly coyote was running home to sing his lovely new song to his family.
10. But a fat-sided old gopher made the hurrying coyote forget his new song.

Most adverbs have three degrees of **comparison** — *positive*, *comparative*, and *superlative*.

Our car went *fast*. I listened *attentively*. (Positive)

Yours went *faster*. You listened *more attentively*.
(Comparative)

His went *fastest* of all. He listened *most attentively* of all.
(Superlative)

A **preposition** is a word that shows the relation between a noun or a pronoun, called its *object*, and some other word in the sentence.

We prepared a surprise *for* him and put it *in* the kitchen.

XVII. Change the meaning of the following sentences by substituting other prepositions. In each case tell what words are in changed relations.

1. John threw the basketball to Harry.
2. The ball alighted in the tree.
3. Mr. Evans was near the tree.
4. The cat was in the tree, also.
5. A robin had flown over its nest.
6. The ball landed beside the cat.
7. The cat ran toward the barn.
8. Mr. Evans took the ball to the boys.

A **conjunction** is a word that joins words, phrases, or clauses.

A **co-ordinate conjunction** joins words, phrases, or clauses of equal rank.

And connects similar ideas.

Frank mowed the lawn, *and* I swept the walks.

But connects contrasting ideas.

Wood will float, *but* iron will not.

Or connects alternate ideas.

Come with me now, *or* meet me down-town later.

Co-ordinate conjunctions used in pairs, like *both* — *and*, *either* — *or*, *neither* — *nor*, are called **correlatives**.

Both the house *and* the barn burned.

I can stop *either* tonight *or* tomorrow morning.

Neither praise *nor* blame seems to affect him.

A **subordinate conjunction** joins a subordinate clause to a principal clause.

Although he hurried, he missed the train.

We waited *because* he had promised to come.

I jumped *when* you threw the ball.

XVIII. Combine each pair of sentences below into one sentence. If you use the first connective suggested, your sentence will be compound. If you use the second connective, the sentence will be complex. In each case decide which connective is better.

1. Vancouver is the largest city in British Columbia.
It is not the capital. (and, although)
2. We visited relatives there last summer. They had invited us. (and, because)
3. Their house is near English Bay. It is about four blocks from Stanley Park. (and, because)
4. I finally learned to swim. I had to work hard. (but, when)
5. Cousin Bess was waiting on the shore. I practised swimming. (or, while)
6. Your eyes would have grown large if you could have seen the fish we caught. They were so large! (and, because)

XIX. After you have decided on the connectives and rewritten the sentences in exercise XVIII, underline all the subordinate clauses.

An **interjection** is a word used to express sudden or strong feeling. It has no grammatical connection with the rest of the sentence.

Hurrah! Now we can start.

Oh! How can you be so cruel?

XX. Write five sentences with interjections.

PART III. CAPITALIZATION AND PUNCTUATION

Capitalize the following:

(1) The first word of every sentence.

All that glitters is not gold.

(2) The first word of every line of poetry.

Come and trip it as ye go,
On the light fantastic toe.

(3) Proper nouns and their abbreviations.

Florence Nightingale	English
February (Feb.)	Donald Smith
Lake Erie	Conservative Party
Alberta (Alta.)	Laurier School

(4) Proper adjectives.

European	Chinese	Spanish
Methodist	Nova Scotian	Shakespearean

(5) Initials used in writing a name.

T. J. Sims	O. W. Holmes	T. B. Macaulay
------------	--------------	----------------

(6) Titles of courtesy and their abbreviations used before names.

Rear Admiral Byrd	Mrs. James Eliot	General Currie
-------------------	------------------	----------------

(7) All sacred names.

Lord God Almighty The Lord is my Shepherd.

(8) Names of days of the week, months of the year, and holidays, but not names of the seasons.

This year spring began on Saturday, March 21.

We had a party on Saint Valentine's Day.

(9) The first word of a direct quotation.

The proverb says, "A stitch in time saves nine."

(10) The words *I* and *O*.

O Mary! I like that.

(11) The first word in titles of books, stories, poems, etc., and all other words except articles (*a*, *an*, *the*), prepositions, and conjunctions.

"The Song of Hiawatha" "How We Killed a Bear"

(12) Points of the compass only when they refer to a certain section of the country.

Ann lives in the West. Go west one block.

(13) The first word and the principal word in the salutation of a letter and the first word in the complimentary close.

Dear Mary,	Yours sincerely,
My dear Mr. Wilson:	Very truly yours,

There are many other rules, but these are the most common and the most important.

Use a period:

(1) At the end of a declarative sentence that is not exclamatory.

Mother needs you. Please go quickly.

(2) After an abbreviation or an initial.

Mrs. E. R. Rose	Ont.	lb.	oz.
Mr. John L. Kline	B. C.	ft.	C. O. D.

Use a question mark:

At the end of an interrogative sentence.

What is the population of your province?

"Are you going?" Jane asked.

Use an exclamation point:

After an exclamatory word or sentence.

Oh dear! How tired I am!

Use a comma:

(1) To set off the name of the person addressed.

John, come here.

Miss Wells, this is Alice Hill.

(2) To set off words used independently.

Yes, you may go.

It is, however, impossible.

(3) To set off expressions out of natural order.

Ruth, having finished her lesson, went out to play.

John would, if he could, have cake every day.

He must go, if this report is true, at once.

(4) To set off explanatory words, phrases, and clauses, including appositives.

The maple tree, which had lost its leaves, looked bare and forlorn.

We stopped at a filling station, where we got a road map.

I was very tired, for I had been shovelling snow.

My little sister, who was crying, was taken home.

John Buchan, the author, was appointed governor-general.

(5) To separate words or word groups in series:
Germany, Austria, and Italy were once allies.

You could find her reading in the morning, in the afternoon, and in the evening.

(6) To separate a sentence into parts so that its meaning may be clear to the reader.

When Tom puts his coat on, the dog wants to go.
If Barbara helps, Ruth and I will not need to wait.

(7) To separate the clauses of a compound sentence which are not very closely related.

I did not promise, but Henry did.
We did our best, and no one could do more.

(8) To separate direct quotations from the rest of the sentence.

Sue said, "Let's play the piano."
"Choose the music," said Anne, "and I will play it."

(9) To set off the year in a date and the name of a state in an address.

He came to Montreal, Quebec, on May 10, 1926, without any money in his pockets.

(10) To follow the salutation in friendly letters and the complimentary close in all letters.

Dear Jeannette, Sincerely yours,

Use a colon:

(1) To follow the salutation in a business letter.

Dear Mr. Fox: Gentlemen: Dear Madam:

(2) Before a list of particulars.

They ordered the following: one radio, one typewriter, one desk, and six chairs.

Use quotation marks:

To enclose a direct quotation and each part of a divided quotation.

“Did you draw that cartoon?” inquired my friend.

“Yes,” I replied, “I drew it yesterday.”

Use a hyphen:

(1) To divide a word at the end of a line when one or more syllables are carried on to the next line.

Be careful to divide your words properly.

(2) To separate the words in *some* compound words:

good-bye twenty-two self-made father-in-law

Use an apostrophe:

(1) To show the omission of letters in contractions.

I'm don't he's I've

(2) To form the possessives of nouns.

Elliot's father the boys' team the children's book

REVIEW OF PUNCTUATION AND CAPITALIZATION

Copy the following sentences, supplying capitalization and punctuation as needed:

1. robert louis stevenson a scotchman wrote the following
 dark brown is the river
 golden is the sand
 it flows along for ever
 with trees on every hand

2. he was born november 13 1850 at edinburgh scotland

3. do you like stevensons poems inquired john
4. yes john i like his poems as well as any answered harry when i was little i liked "bed in summer" and "the swing" because of their rhythm
5. you must like music exclaimed tom how i like to march behind a band
6. i believe you like music better than you do english said jane
7. jane you are right said harry

PART IV. TESTS ON THE ESSENTIALS OF FUNCTIONAL GRAMMAR

Recent studies show that more than 85% of the errors in speech and writing are all of eight kinds. You can learn to overcome these eight difficulties.

I. Master the proper use of common irregular verbs such as *do, go, see, eat, give, come, run, know, and throw*; also the distinction between *lie* and *lay, sit* and *set, may* and *can*, and the correct use of *isn't* and *aren't*.

II. Master the use of singular verbs with singular subjects and plural verbs with plural subjects.

III. Master the use of the proper cases of pronouns. Know when to use *I* instead of *me, he* instead of *him, she* instead of *her, we* instead of *us, they* instead of *them, and who* instead of *whom*.

IV. Master the proper use of adjectives and adverbs.

V. Master the agreement of pronouns with their antecedents.

VI. Master the proper use of *them, these, and those*.

VII. Learn to avoid the error of double negatives.

VIII. Don't use unnecessary words in the expression of an idea.

Following are eight simple tests, one on each of the points listed on page 413. Half of the sentences in each test are correct, and half are incorrect. Copy the numbers of the sentences that are wrong in each test. Then turn to page 417 and check your answers. If you fail to make a perfect score, turn to the index and study the pages in this book that deal with your errors. Then take the final test on pages 417 and 418.

I. Test on the Use of Irregular Verbs

1. Who come with you to the party last night?
2. Genevieve gave a Valentine party.
3. I have never in my life went to a party where I had more fun.
4. Bill done some of his best tricks for us.
5. He did a handkerchief trick that even Genevieve's father couldn't explain.
6. I never knowed that a handkerchief trick could be so much fun.
7. Bill did it again, and I seen how it worked.
8. After we had eaten, we were ready to go home.
9. Then we saw that it was beginning to rain.
10. "Isn't that Genevieve's dog lying on the porch?"
I asked as we were leaving.

II. Test on the Agreement of a Verb with Its Subject

1. One of the boys was mending his wagon in the yard.
2. Where was you when the storm came?
3. The wagon, as well as all the boards, were suddenly blown into the bushes.
4. Father and I were very tired after walking against that wind.
5. When we got up this morning, there was several old baskets in our yard.

6. Neither Fred nor Tom were caught in the storm.
7. Don't it seem a miracle that no one was killed?
8. Many people have lost things from their yards.
9. A few have found their belongings again.
10. For days Dick and Alvin have been trying to find the owner of this kitten.

III. *Test on the Case of Pronouns*

1. An old tramp passed Bob and I.
2. Bob and I were on our way to the store.
3. I thought the tramp would not speak to him and I.
4. At first Bob thought he knew whom it was.
5. "Are you and him brothers?" asked the tramp.
6. A policeman stopped the tramp and us.
7. He spoke to him and us.
8. "I want to know who that tent belongs to," said the policeman.
9. "It belongs to him," said Bob, pointing to the tramp.
10. "There are some boys camping over there," said the man. "I thought the tent might belong to you and them."

IV. *Test on the Proper Use of Adjectives and Adverbs*

1. That is a real interesting coin collection.
2. Yes, but it is not displayed good.
3. Are the coins real or are they counterfeit?
4. Bert knows how to arrange a good display.
5. Bert does almost anything well.
6. Yes, he both paints and draws good.
7. Let us go into the booth and have some of those good sandwiches.
8. This sandwich filling tastes deliciously.
9. I must go home early because Mother isn't feeling very well.
10. I shall drive careful on the wet streets.

V. *Test on the Agreement of a Pronoun
with Its Antecedent*

1. These pupils are practising their class play.
2. Everybody has put on their costume.
3. Miss Jenkins has her copy of the play.
4. Did everyone bring their music for the last scene?
5. I'm afraid somebody is going to miss his cue.
6. Many an actor misses their cue because they are careless.
7. A few of them have forgotten what their cues are.
8. After the play everyone may speak to their friends.
9. Who has forgotten their coat?
10. I saw Chester without a coat. It must be his.

VI. *Test on the Proper Use of Them, These, and Those*

1. Those books on the top shelf did not help me.
2. Have you finished with them books?
3. I want to use them next.
4. Do you like these kind of bindings?
5. Those bindings are durable but not beautiful.
6. These sort of shelves are useful in a schoolroom.
7. Them shelves in the corner are too high.
8. A carpenter built those shelves last year.

VII. *Test on the Double Negative Error*

1. Will isn't hardly qualified for this position.
2. He can't scarcely do any typing.
3. Has he no ambition?
4. No, he hasn't had no ambition since his father died.
5. His father wasn't no weak character, was he?
6. No, but his father had no money when he died.
7. His father hadn't no money when he was a boy.
8. The position Will wants requires scarcely any training.
9. I had none when I began working.
10. My brother did not have any training, either.

VIII. *Test on Avoiding Words Unnecessary
for the Expression of an Idea*

1. This here building is an old landmark.
2. The pupils of my class they are coming to visit it today.
3. It was built in 1842 by the governor.
4. That there flag-pole was put up last year.
5. There are many interesting stories about the building.
6. Mary and Isabelle have gone inside.
7. Where is Shirley at?
8. We must go as soon as we find her.

INCORRECT SENTENCES IN TESTS I TO VIII

Test I. 1, 3, 4, 6, 7

Test II. 2, 3, 5, 6, 7

Test III. 1, 3, 4, 5, 8

Test IV. 1, 2, 6, 8, 10

Test V. 2, 4, 6, 8, 9

Test VI. 2, 4, 6, 7

Test VII. 1, 2, 4, 5, 7

Test VIII. 1, 2, 4, 7

Final Test

From each pair of words in parentheses, select the correct form as you read these sentences aloud:

1. (Doesn't, Don't) Fred know when he is to start on his vacation?
2. He told me yesterday that he didn't know (anything, nothing) more about it than he did a week ago.
3. I went to his house yesterday, but he had gone to see (that, that there) uncle of his.
4. Last week he told me that there (was, were) three of them going on the trip.
5. I suppose that means that his uncle, his cousin, and (he, him) are going.
6. Each of the boys (is, are) to take (his, their) turn as cook.

7. The other day I (saw, seen) the stove in their trailer, and it looked small.
8. Some cooks (doesn't, don't) need large stoves to cook (good, well).
9. Let us pretend that you and (I, me) are going on a trip in a trailer.
10. How far does the speedometer say we have (gone, went)?
11. Do you see (that, that there) high mountain?
12. A great Indian fighter (lays, lies) buried there.
13. I know (who, whom) you mean — Buffalo Bill. Let us visit his grave.
14. Our car can't climb (no, any) steep mountain with this heavy trailer.
15. This trailer (doesn't, don't) add a bit to our speed record, either.

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